

+
Report On Temporary Foreign Workers
The Only Man Who Understands Joaquin Phoenix
Quoth Catalyst Theatre, "Nevermore"
Meet The New Reformers

JOEL PLASKETT

THREE CHEERS FOR THE CANADIAN
INDIE ROCKER'S NEW TRIPLE CD!

APRIL 10, 2009
ISSUE 805

EDMONTON'S FAVOURITE SOURCE OF NOVA SCOTIAN NUMEROLOGY

PUBLISHER Todd Kosloski | tkosloski@seemagazine.ca

MANAGING EDITOR Jeff Holubivsky | jholubivsky@seemagazine.ca

ART DIRECTOR Michael Munweiler | mmunweiler@seemagazine.ca

ENTERTAINMENT EDITOR (ARTS, FILM, MUSIC) Paul Matwychuk | pmatwychuk@seemagazine.ca

NEWS AND FEATURES EDITOR (THE FRONT) Angela Brunschot | abunschot@seemagazine.ca

STAFF WRITER Andrew Paul | apaul@seemagazine.ca

DESIGNER Joni Doring | jdoring@seemagazine.ca

SALES CONSULTANT Robyn Charest | rcharest@seemagazine.ca

SALES CONSULTANT Nicole Janson | njanson@seemagazine.ca

SALES CONSULTANT Erin Campbell | ecampbell@seemagazine.ca

SALES CONSULTANT Jon Toronchuk | jtoronchuk@seemagazine.ca

NATIONAL ADVERTISING | Jan Frolic, Magazine Network | jfrolic@magnetwork.com

OFFICE ADMINISTRATOR Megan Hall | mhall@seemagazine.ca

DISTRIBUTION ASSISTANT Shane Bennett

PRODUCTION ASSISTANT Kory Bowen

see magazine is: Edmonton's issues, arts and entertainment weekly.
It is a division of Great West Newspapers, Limited Partnership and is available
free of charge at more than 1000 locations. Submissions are welcome, either by post, fax, e-mail
or hand delivered. No part of this publication may be reproduced, stored or transmitted
without the expressed permission of the publisher.

SEE welcomes your opinions. Please send letters to letters@seemagazine.ca

see magazine is located at:

#200, 10275 Jasper Avenue

Edmonton, Alberta, T5J 1X8

TEL (780) 430-9003

FAX (780) 432-1102

e-mail: info@seemagazine.ca

Publication Mail Agreement No. 40096240

Return Undeliverable Canadian Address to Circulation Dept.

25 Christolme Avenue, St. Albert, Alberta, T8N 5A5

e-mail: readers@talbotgazzette.com

7 news NOT YOUR MOTHER'S REFORMERS

Alberta group cheers on B.C. in the hopes that election changes will spill over the border.

9 profile TEMPORARY WORKERS, CONTINUING PROBLEMS

Longtime labour lawyer Yessy Byl decries foreign worker policy as outright racism.

22 music A CASSETTE, A BOOKLET, A WORK OF ART

You can't buy The Famines' new release through iTunes — it's something you need to hold in your hands.

31 on screen MY BRILLIANT KOREA

The harrowing *Secret Sunshine* and the eerie *Epitaph* are two of the highlights of the Korean Film Festival.

36 arts EDGAR MANAGEMENT TECHNIQUES

Jonathan Chistenson and Bretta Gerecke's *Nevermore* is the Edgar Allan Poe show of their dreams.

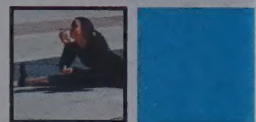
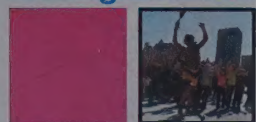
42 savage love DON'T BE A LEOTARD — LISTEN TO DAN'S ADVICE

Dan breaks himself of a bad linguistic habit, just in time to answer a bunch of leotarded letters.

46 the back ASSORTED GOODIES Municipal Happenings with Bill Benson!

regulars **tougas** pg 11 | **cds** pg 27 | **blurbs** pg 35 | **art box** pg 39
josey vogels pg 41 | **dan savage** pg 42 | **archive dive** pg 47

seemagazine.com



the **SHH!**
www.seemagazine.com

• **Dance Day 2009: The Walking Tour** • Churchill Square, April 29.



PLASKETT, PLASKETT,
PLASKETT!

The Nova Scotia indie rocker scores a musical triple play on his mathematically obsessed new disc, *Three*.

COVER PHOTO COURTESY OF MAPLEMUSIC RECORDINGS

20

From Discs To Democracy notes from the editors

If SEE really wanted to be true to the spirit of Joel Plaskett's new CD, we should have run our cover story about him over three pages instead of two — it's called *Three*, it's three discs long, and nearly half the song titles consist of a word repeated three times. Oh well: we think Michael Hingston's Q&A with the Canadian singer/songwriter is so entertaining, you'll want to read it three times.

Why would anyone spend their Sunday evening talking about electoral reform and a referendum in another province? Well, in the words of **Democracy Watch**, the citizen organization that works to make government more accountable, the current system is a scandal. If you want better government, democratic reform is one of the few choices out there, and small-scale fundraising is as good a place

to start as any. News editor **Angela Brunschot** explains that Alberta reformers hoping for proportional representation here think their cause will be lost if B.C. doesn't vote in change first.

And what's up with **Joaquin Phoenix**, the actor who decided to become a rapper? Entertainment editor **Paul Matwychuk** interviews *Two Lovers* director James Gray to find out his take on the star's bizarre behaviour.



the
**HAVEN
SOCIAL
CLUB**

WWW.THEHAVENSOCIALCLUB.COM 780.756.6010
15120A STONY PLAIN ROAD | EDMONTON

Friday may 1
MINAX

saturday may 2
MELISSA MAJEAU, BETH SCHULD,
DARREN MALTAIS

LAUNCH OF:

"blackout tuesdays" starting april 28
ELECTRO NIGHT FEATURING JOUST! AND SO SERIOUS

"wednesday jam" starting april 29
HOSTED BY JONNY MAC

Let's find your smart fit.



BlackBerry® Pearl™
8130 smartphone

\$29.99*

(3 year term)
No term \$499.99



BlackBerry® Pearl™ Flip
8230 smartphone

\$49.99*

(3 year term)
No term \$449.99



NEW Samsung OMNIA™
SCH-I910 smartphone

\$129.99*

(3 year term)
No term \$499.99



NEW Treo™ Pro
smartphone by Palm®

\$149.99*

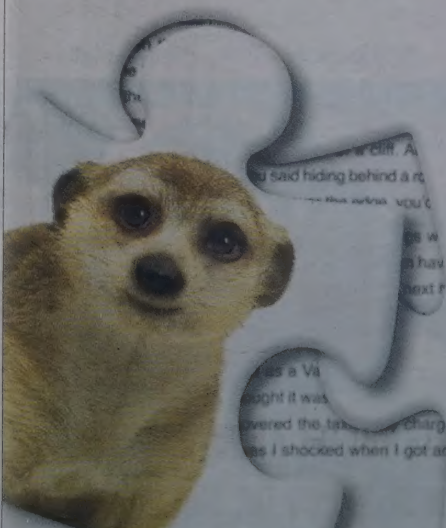
(3 year term)
No term \$549.99



BlackBerry® Storm™
9530 smartphone

SALE \$199.99*

(3 year term)
No term \$599.99



Whether you're a power communicator, a social butterfly or a multimedia fanatic, we have a smartphone that's just right for you. And with TELUS, you'll get 3G speed in more places.* Visit us in-store or at telusmobility.com/smartfit today, and we'll help you find your perfect fit.

TELUS
the future is friendly™

For more details on these great offers, visit your TELUS authorized dealer or retailer, visit telusmobility.com or call 1-866-264-2966.

TELUS AUTHORIZED DEALERS

EDMONTON

Bonnie Doon Mall
Kingsway Garden Mall
Londonderry Mall
Northgate Mall
South Edmonton Common
Southgate Centre
TELUS Plaza North
West Edmonton Mall
Downtown
9915 108A Ave. NW
11315 104th Ave.

WEST END

B - 14220 Yellowhead Trail
14903 118th Ave.
10429 178th St.

NORTH

9624 165th Ave.
12714 137th Ave.
13034 50th St.

SOUTH

5912 104th St.
10309 34th Ave.
5926 99th St.
8708 51st Ave.
4515 Gateway Blvd.
Fort Saskatchewan
9542 86th Ave.
9914 103rd St.

Leduc
112 - 5906 50th St.
5205 50th Ave.

Sherwood Park
Sherwood Park Mall
162 - 26 Strathmore Dr.
(Road King)
Spruce Grove
Westfield Market Mall
30 - 96 Campsie Rd.

St. Albert
St. Albert Centre
30 - 200 St. Albert Rd.
20 Muir Dr.

FUTURE SHOP

STV

WAL-MART

LONDON DRUGS

Visions

Phone availability and price may vary. Prices are subject to change without notice. *Effective net price after in-store discount at time of activation. Available for clients (new and renewal) who activate on a 3 year term with any non-promotional voice rate plan of \$20 or greater with data add-on. TELUS reserves the right to modify eligible rate plans with this offer at any time without advance notice. †Available until May 4, 2009. Regular price of the BlackBerry Storm on a 3 year term is \$249.99. ‡Based on total income tax of the 30 network vs. Rogers HSPA coverage as of February 2009. TELUS, the TELUS logo and the future is friendly are trademarks of TELUS Corporation. BlackBerry®, Palm®, Research In Motion®, SureType®, SurePress™ and related trademarks, names and logos are the property of Research In Motion Limited and are registered and/or used in the U.S. and countries around the world. Used under license from Research In Motion Limited. FACEBOOK is a registered trademark of Facebook, Inc. All other trademarks are property of their respective owners. © 2009 TELUS.

sunday

monday

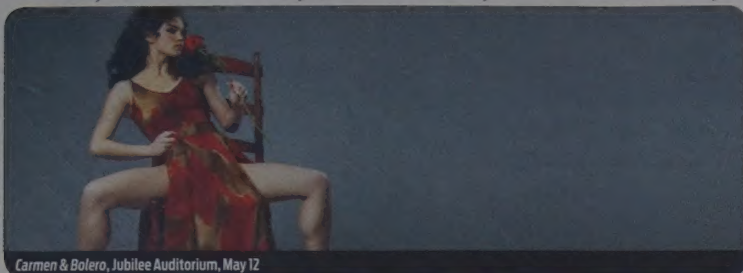
tuesday

wednesday

thursday

friday

saturday



Carmen & Bolero, Jubilee Auditorium, May 12

MAY 3

music | WELCOME SPRING IN SONG From porcupine wrestling to naked lawn darts, everyone has their own spring welcoming tradition. This year, the Cantlon Choir would like you to try it their way. McDougall United Church, 3 p.m.

MAY 4

awards | CELEBRATE MENTAL HEALTH AWARDS Who doesn't like celebrating people with abilities? Citadel Theatre, 10:45 p.m.

MAY 5

comedy | THE FU COMEDY SHOW The last two bars where Kathleen McGee hosted regular shows went out of business. (Remember the Sidetrack, anyone?) But she assures us her routine had nothing to do with it. New City, 9 p.m.

MAY 6

employment | JOB AND EDUCATION FAIR Bring a résumé and a thick skin and see if you have what it takes to hack it in the recession-era job market. Shaw Conference Centre, 12 p.m.

MAY 7

music | THE FAMINES With Michael Rault and The Wicked Awesomes joining this cassette release party, you're guaranteed not to leave hungry for tasty beats. Pawn Shop, 8 p.m.

MAY 8

exhibit | DOCTORS AND DERRIERES SILENT ART AUCTION Usually it's us who has to drop our drawers for the doctors. This time, however, the MDs will be flashing their fannies for local artists to paint and you to purchase. Enterprise Square, 7 p.m.

MAY 9

sport | STARS ON ICE We've been hooked on figure skating ever since those Diet Coke commercials starring Kurt Browning doing backflips in the early '90s. We say bring on the salchows, baby! Rexall Place, 7:30 p.m.

MAY 10

music | KEITH BAKER MOTHER'S DAY DINNER AND SHOW It's not unusual to be loved by anyone — even if you're a Tom Jones impersonator. Yellowhead Casino.

MAY 11

festival | PAGANFEST 2 The Starlite Room will be packed with heathens tonight, so if you're looking to worship nature or dance around naked, this is definitely the place to be. 5 p.m.

MAY 12

dance | CARMEN & BOLERO Artistic director Jean Grand-Maitre will close Alberta Ballet's season with these two steamy performances. We're told his version of Bolero was inspired by Pan's Labyrinth. Jubilee Auditorium, 7:30 p.m.

MAY 13

comedy | LEWIS BLACK: DUAL CITIZENSHIP TOUR Dual citizenship? With an demeanour like his, we say old Lewis can't possibly be anything but American. Winspear Centre, 8 p.m.

MAY 14

film | WORLDS HOT-TEST COMMERCIALS If you look forward to the Super Bowl to see the stuff they show when they cut away from the football game, join us at this fundraiser for the Edmonton International Film Festival. Metro Cinema, 7 p.m.



Lewis Black, Winspear Centre, May 13

music | May 10



IT'S NOT UNUSUAL TO BE LOVED BY ANYONE — EVEN IF YOU'RE A TOM JONES IMPERSONATOR.

see magazine's two-week forecast of events in edmonton

listings: the front pg 6 | music pg 30 | film caps pg 34 | arts pg 40

10329 -82 Ave • 439-3981

BLUES ON WHYTE

bluesonwhyte.ca

Saturday Afternoon Jam
HOSTED BY TIM VAUGHN

Eclectic Sundays Featuring
SEAN BREWER AND THE SWITCHMEN

AROUND THE CORNER
INCOGNITO
SONNY RHODES
FROM NEW ORLEANS
BRIAN LEE

This Week APRIL 27 - MAY 2
FROM SEATTLE, WASHINGTON
TOO SLIM AND THE TAILDRAGGERS

Next Week MAY 4-MAY 6 THE VINDICATORS
MAY 7-MAY 9 LEX JUSTICE AND RESPECT

SCHOOL IS

grown ups
who care what I have
to say.



Visit us online
edmontonpubs.com
Promotions
SPECIALS
Newsletters



WEST EDMONTON MALL
APR 30 - MAY 2 Derina HARVEY
MAY 5 - MAY 6 Adam FANCEY


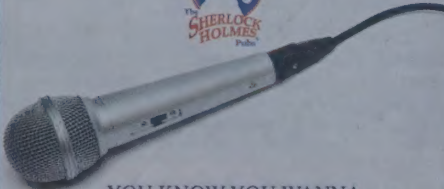
DOWNTOWN
APR 30 - MAY 2 Bobby AUSTIN
MAY 5 - MAY 6 Derina HARVEY

CAPILANO MALL
APR 30 - MAY 1 Chuck BROWN

THE SHERLOCK HOLMES PUB
Bourbon Street, West Edmonton Mall
780.444.1752 • www.edmontonpubs.com

KARAOKE

SUNDAY NIGHTS • 9 PM • HOSTED BY NICOLE
DRINK SPECIALS

...YOU KNOW YOU WANNA



BOE

BEST OF EDMONTON

only
three
days left

results
may 21

vote at www.seemagazine.com

sonic
102.9
modern rock



present

EDMONTON INTERNATIONAL BEERFEST

*Celebrating the appreciation of
beer from around the world*

May 1-2, 2009
Shaw Conference Centre

Entertainment by:

Sally's Krackers, Politic Live, Red Ram,
Michael Rault, Christian Hansen,
The Switchmen, Ernest Ledi,
Leonardo D'Este, DJ Suco

**GET YOUR TICKETS
BEFORE THEY
SELL OUT!!**

Brought to you by

RAYACOM
PRINT & DESIGN

9's

ZOOM

**DIE
YOUNG
LIVE
FREE**

SFE

LIQUOR STORE
Infinite

Friday 4 - 10 pm
Saturday 3 - 10 pm

Tickets available through **ticketmaster**
\$15.00 in advance or \$20.00 at the door

NO MINORS

www.EdmontonBeerFest.com

another event by

loudcity

ZOOM MEDIA



koodo-mendous

Get a phone from \$0 with no fixed-term contract with the one and only Tab.

Get a phone
for as little as \$0.¹

You pay no
System
Access Fee.

Pick any Koodo mobile phone
Put \$150 of the retail price
on your Koodo Tab
Pay off your Tab by using
your phone

koodo
mobile

Good call



FUTURE SHOP

LONDON
DRUGS

Walmart

Zellers

koodo
shop

Edmonton City Centre
Kingway Garden Mall
Londonderry Mall
West Edmonton Mall

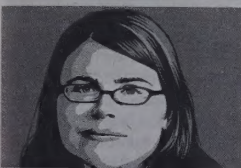
(1) Subject to approved credit.

FEATURE • DEMOCRATIC REFORM • BY ANGELA BRUNSCHOT | J.L.O.Z. words

Not Your Mother's Reformers



Creative Fundraising | J.D. Crookshanks, left, a member of Fair Vote Alberta, watches as others bet on the outcome of B.C.'s May 12 vote. PHOTO BY IAN JACKSON



**ALBERTA GROUP CHEERS
ON B.C. IN THE HOPES THAT
ELECTION CHANGES WILL
SPILL OVER THE BORDER**

BIG IDEAS

SEE news editor Angela Brunshot looks at emerging ideas around democratic and party reform in Alberta. This week, she talks with members of Fair Vote Alberta about proportional representation. Watch for more installments in future issues.

With a surprise spring snowfall glittering sporadically outside the windows of a small white house off Whyte Avenue, a group of 15 democratic reformers keep warm with red wine and a vigorous discussion about proportional representation.

On a small laptop in the corner, video pops up randomly from several parties in Ontario and the main party in Vancouver. The Edmonton gathering is also transmitted to Vancouver, where on May 12, citizens will vote, for the second time, on proportional representation and the British Columbia Single Transferable Vote (BC-STV).

The conversation shifts from countries like Ireland and Scotland, which already have forms of proportional representation, to the controversial 2000 election of George W. Bush.

Former Green Party candidate Bruce Sinclair declares that he wants proportional representation so that

the Green Party will finally get a seat in government, but he's greeted with a sharp rebuke from organizer Jennie Dailey-O'Cain: "It's not about the Green Party, it's about the people who voted."

The 39-year-old modern languages professor at the University of Alberta is rabidly anti-partisan when it comes to proportional representation, and repeats throughout the evening that it doesn't matter which parties benefit from a new electoral system, only that election results more closely mirror the intentions of voters, and gets more people out to the polls.

Proportional representation is a system of electing governments that takes into account how many people voted for a party, or voters' second, third, fourth, or even fifth choices, depending on the legislation set by each jurisdiction. That's very different from our current "one vote, one winner" system.

In the BC-STV system, voters choose between a number of candidates, including more than one from each party. Voters place a one, two, three, etc., beside candidates according to their preferences. If a voter's first choice is knocked out of the running in the first count, the vote goes towards the second choice candidate, and so on. Sometimes the vote will be split between a first and second choice. Depending on the population of a riding, up to seven MLAs would represent each area.

The 2005 referendum on BC-STV was narrowly rejected. Ontario's vote on the slightly different Mixed Member Proportional (MMP) system, in which candidates are elected by

geographic region as well as off a list created by each political party, was soundly defeated by a margin of about two to one. If the second B.C. vote fails to pass, it's unlikely any province will take up the project for decades.

"This may be our last chance to get proportional representation in a Canadian province," Dailey-O'Cain says. "If we don't win in B.C., I don't know where the movement is going to be."

Here in Alberta, both the Liberals and NDP support electoral reform and some form of proportional representation, but the lefties are not the only ones looking for change. The Alberta Taxpayers Federation has endorsed the BC-STV model, because it's one of the few ways of making governments more accountable, says Scott Hennig, the Alberta director.

"It's important to have groups that are not partisan out talking about these things," Hennig says. "The citizens' assembly is the best model to debate [reforms], outside of politician's interests. You can't ask them these questions... If they sit in the majority, why would they change?"

J.D. Crookshanks, a PhD candidate at the U of A and the de facto spokesperson for Fair Vote Alberta, the provincial chapter of the national group pushing for electoral reform, agrees the Alberta Tories are their main obstacle. "It's not in the interests of any party that benefits from the current system," he says. "That being said, we are still hoping that there are conservatives that respect the idea that the current system just doesn't work.... We are looking at talking to



Speech! Speech! | Organizer Jennie Dailey-O'Cain, centre, says that if STV is defeated in B.C., Albertans may never get a chance to vote on it. PHOTO BY IAN JACKSON

some former MLAs, some of the old Reform people who are behind electoral reform."

Dailey-O'Cain says parties of all stripes could benefit from proportional representation. Imagine, for example, if both Rahim Jaffer and Linda Duncan were elected in the federal riding of Edmonton-Strathcona. Then both the left- and right-leaning constituents would have an MP they felt comfortable speaking with. (Under the B.C. model, ridings are expanded so the number of MLAs or MPs does not increase.)

But wouldn't Jaffer and Duncan have a hard time running the riding together? Not to mention how they'd get along on Parliament Hill.

Not at all, responds Dailey-O'Cain. Proportional representation would force a more consensus approach to government. And if there are still kinks in the system, there's nothing saying that some tinkering couldn't be done after it's implemented.

The other major criticism lobbed at proportional representation is that it will weaken a politician's connection to a certain geographical area, and therefore their accountability. "Those lists could be manipulated," says Hennig, referring to the Ontario-style MMP system. "So the leader's brother-in-law can be put somewhere on a list because of who he is rather than because he has some kind of support from the community."

Hennig prefers the B.C.-style single transferable vote because of the local accountability, but Harold Jansen, a political scientist at the University of Alberta, says current notions of politicians' accountability to a certain geographical area is overblown.

"The reality," he says, "is that under our current system, the majority of people can't name their MP and fewer can name their MLA. Maybe that local connection isn't as important as we sometimes think it is."

Under MMP, political parties do decide on who makes their list of candidates to be elected at large. But that's not much different from what happens now, Jansen says. If you win the Progressive Conservative party nomination in Alberta, for example, then you have a pretty good chance of getting elected, which means that the candidate is accountable to the party, not the people.

According to Jansen, Alberta is one of the best places to try out proportional representation because of the huge majorities elected here.

Alberta is also one of the only provinces that has experience with the system. From 1926 to 1955, Edmonton and Calgary used preferential voting systems as a form of proportional representation in the provincial elections. The system involved citizens ranking their choices on a ballot. The candidates consistently ranked at the top were elected.

But a debate on which form of representation is best for Alberta is far in the future. Crookshanks says Fair Vote Alberta is currently circulating a petition calling on the provincial government to form a citizens' assembly to look into our electoral system, but are not asking for any particular reform.

"Politicians, if they want to look like they respect the democratic process," he says, "are going to have to ante up and start talking about a citizens' assembly."

Avoiding The Pig Flu

IT'S SIMPLE STUFF, REALLY — WASH YOUR HANDS, AND COVER YOUR MOUTH WHEN YOU COUGH

Now that the swine influenza has found its way to Alberta with the report of the first cases, it's time to pay attention to its symptoms and prevention.

The symptoms are unpleasant — sorry if you're reading this over breakfast: they include headache, chills, and cough followed by fever, loss of appetite, runny nose, muscle ache, fatigue, sneezing, watery eyes, nausea, vomiting, and diarrhea. Here are some simple steps to avoid infection:

- If you touch germ-infested surfaces such as doorknobs, don't touch your eyes nose or your mouth immediately afterward.

- If you are displaying symptoms of the flu, don't touch surfaces directly.

- The government has been saying this for years with low-budget pub-

lic service announcements, but it's still good advice: wash your hands. It isn't hard; you do it after you use the washroom. You should just make sure that you are doing it more frequently.

- Practice proper cough and sneeze etiquette. If that sounds pretty hifalutin', it isn't. Just try to cough into your sleeve, not your hands.

How are Edmontonians responding to the potential health threat?

Hope Mission, a Christian-based shelter in inner-city Edmonton, will deal with any potential threat of a pandemic the same way it always does: by providing healthy, nourishing meals and keeping up a strict code of cleanliness.

"Maintaining cleanliness and eating healthier are kind of the big things," says spokesman Peter Gerber. "It's not anything different than you tell yourself or anyone else."

Gerber says that Hope Mission already uses disinfecting products that



Swine Sickness | Swine flu may have jumped from pigs, but eating well-cooked pork is safe. STOCK PHOTO

are effective against HIV and hepatitis because of the nature of their work.

"We have a very robust cleaning regimen," Gerber says. "We probably have a lot more proactive protection than many organizations out there."

Meanwhile, at the Edmonton International Airport, spokesperson

Traci Bednard says there are always standard procedures that any airport takes during a pandemic

"Our regular protocols are continued," she says. "Health agencies have asked for extra vigilance. Health agencies have also provided health information to airlines to distribute to passengers on specific flights."

FROM THE READER

LETTERS

COGS WITHIN THE JUSTICE INDUSTRY

Re: "Searches Based on Skin Tone," April 23, SEE #304.

Police don't want the "War on Certain Drugs" to ever end because it gives them all the leverage they need to harass the young, the poor, people of colour, and people with non-regulation hairstyles.

We all know that cops use "discretion" when dealing with small marijuana offences, which means "Sometimes we let white kids go."

Prohibition makes the police's job relevant and never-ending. Prohibition is a growth industry — as big a cash cow for police and lawyers and jailers as it is for gangsters. They are two sides of the same coin.

The drugs laws in this country are as bogus as a Pakistan election.

RUSSEL BARTH
NEPEAN, ONTARIO

COMMENTS FROM THE WEB REVISITING THE PLAYHOUSE

Re: "Mourning The Loss Of Popcorn Playhouse," April 16, SEE #803

Even after all these years, *Popcorn Playhouse* comes up in a conversation between us mature folks.

I was part of the show a few times. I was also one who cried when I did not dig a nugget out of the sandbox. That show brings so many memories, especially when you have a run-in with someone who has also been on the show — then you try to remember if you were on the same episode. Besides, what a way to get excited: to go for a taping of a show, then to see yourself on TV. Remembering having one TV was special. I would have loved to see myself in colour, LOL.

Can you imagine if we had that show again? The family dynamic has changed so much that if Eric Neville asked a three- to eight-year-old kid today what they want to be when they grow up, the answer won't be like it was in the '60s, when they would say they wanted to be a fire truck. (I remember some of those answers.) Today, they would probably want to grow up to be a drug dealer.

Wouldn't it be nice to have *Popcorn Playhouse* come out of the archives at CFMR so that we could share the moment with our children, or even grandchildren? Saturday morning would be a great time for reruns.

Thank you, SEE, for the great memory.
"SGINTHER?" (APRIL 16 AT 7:25 A.M.)

I remember *Popcorn Playhouse*! My father took my sister and me there! Hard to believe we were actually on that show. It was a fun time and memory! Good times, good times.

"LIANA" (APRIL 27 AT 11:41 P.M.)

Visit www.seemagazine.com to comment on stories. SEE Magazine welcomes reader feedback, both positive and negative.

You can e-mail your comments to letters@see.greatwest.ca, snail-mail them to SEE Magazine, #200, 10275 Jasper Ave, Edmonton, AB, T5J 1X8, or fax them to (780) 432-1102.

SEE reserves the right to edit letters for length and clarity. Preference is given to letters responding to articles in SEE Magazine.

share your views on

nuclear power generation in Alberta

As part of the Alberta government's comprehensive review and study of the prospect of nuclear power generation in Alberta, the province is committed to consulting with Albertans on this issue.

In 2008, a Nuclear Power Expert Panel was created with a mandate to fully examine all aspects of nuclear power including environmental, health and safety issues, waste management and comparisons with other electricity generation options in Alberta. The Expert Panel has now submitted its findings.

The Alberta government recognizes there are many diverse perspectives and views on nuclear energy and would like to hear from all Albertans via a comprehensive online survey or by paper copy. The survey will remain open until June 1, 2009.

Visit www.energy.alberta.ca to review the Expert Panel Report and complete the survey, or for more information call toll-free 310-0000 then 780-427-0265.

Government of Alberta ■



PROFILE • LABOUR LAWYER • BY SEAN STEELS | 547 words

Temporary Workers, Continuing Problems

LONGTIME LABOUR LAWYER YESSY BYL DECRIES FOREIGN WORKER POLICY AS OUTRIGHT RACISM

When Yessy Byl arrived in Canada from the Netherlands, she was just a toddler. Her father found work as a bush pilot, bringing his family with him around the country as he moved from job to job, even working as an air ambulance pilot up and down the icy coasts of Labrador.

The contributions made by Byl's father and other bush pilots, many of whom were immigrants, to the formation of Canada is now irrefutable, but their jobs were often low-paying and never easy. So it seems poetically just that Byl, now 58, finds herself in the position of Temporary Foreign Worker Advocate for the Alberta Federation of Labour.

And with an economic recession and layoffs looming, she thinks there's no better time than now to start considering the rights of foreign workers.

"[Their conditions] are just horrible on all fronts," Byl says. "The whole regime of Temporary Foreign Workers is a very badly thought-out policy. There is no enforcement, no rights protection in place." She adds that even the term "foreign worker" is itself a misnomer. "I've come to think that the [Canadian] government has set up failure and racism by calling these people 'temporary foreign workers.' All the foreign employees I've worked with don't consider themselves temporary at all. They came here to integrate and contribute to Canadian society, bring up their children here."



Labouring Lawyer | Edmonton lawyer Yessy Byl, the Alberta Federation of Labour's Temporary Foreign Worker Advocate. PHOTO BY MERYL SMITH/LAWTON

Byl's own experience with foreign workers is extensive. She has worked predominantly as a labour lawyer around Alberta since her graduation from the University of Calgary's law school in 1980, often working with employees under the classification of temporary foreign worker. She has since settled in the Highlands community, bordering the North Saskatchewan's northern banks in the east end of the city.

According to Byl, foreign work-

ers in Alberta right now are facing a multi-front attack. Employers seeking non-citizen employees are required to obtain a labour market opinion, which is non-transferable, and can make finding other work difficult. Also, foreign workers are often the first victims of layoffs, which she decries as outright racism, and have families they're supporting in their home country, draining them of the "savings cushion" most citizens can rely on.

"Not only are temporary workers being laid off, they're being told they have to be laid off first, which is grossly unfair because that's discrimination on the basis of ethnic origin or country of origin," Byl said. "When recessions come around, all those really terrible tendencies start to come out in people and they say, 'They're temporary; send them home.'"

But despite a bleak outlook on working conditions themselves, Byl still finds opportunities to feel op-

timistic. Browsing through a list of former clients from her time as a labour lawyer, there are many faces she lists as deported, but there are still a few who have found their place as residents here in Alberta.

"All the people I've helped over the last three years have my phone number," Byl says. "It's a personal touch that's necessary because this is a business where you deal with people. At least they know where to find me."

LABOUR • TFW • BY JEFF SAMSONOW | 467 words

Scrap Temporary Worker Program, Says Report

LABOUR GROUP WANTS MORE FOREIGN WORKERS TO STAY IN ALBERTA, AND THE PROVINCE SAYS IT'S WORKING ON IT

The Alberta Federation of Labour issued its second report criticizing both Alberta and Canada for following the European model of guest workers, and creating a permanent second tier of citizens with the federally-run Temporary Foreign Worker (TFW) program.

The report includes troubling anecdotes of workers forced into overtime, housed in substandard conditions, and mistakenly believing they are beholden to their employer. There are stories of people working all hours, competing to win an employer's recommendation for permanent residency. And despite the provincial government's crack-

down, the report doesn't find much of a slowdown in shady brokers making money off people trying to get into Canada.

The provincial government, which takes care of the employment standards and certification side of the program, acknowledges there can be problems and has set up a variety of

to scrap the program as it now exists and focus on making people permanent residents when they are brought here for work.

In February, Citizenship and Immigration Canada pegged the number of TFWs in Alberta at 57,843. That's bigger than the population of St. Albert. Temporary

Nominee Program (AINP). It remains around five per cent.

"This year there are 3,300-3,400 people being accepted for permanent residency," says Jennifer Raimundo, spokesperson for Alberta Employment and Immigration. "Most streams [of the Nominee Program] are for skilled and semi-

with little or no education; people that won't rank highly to become permanent residents.

With little movement after the first report of the Temporary Foreign Worker Advocate, there's not a lot of hope from the AFL about seeing mass changes in 2009. It's something compounded by a year the group's president, Gil McGowan, sees as ripe for a healthcare fight.

But McGowan's hopeful the TFWs won't be pushed off the agenda. "During times of crisis there's actually an opportunity to advance ideas and alternative approaches that would not previously have been considered."

The report concludes with a request: "And to build that political will, we must rely on the citizens of Canada to speak out clearly against this inhumanity."

WITH LITTLE MOVEMENT AFTER THE FIRST REPORT OF THE TEMPORARY FOREIGN WORKER ADVOCATE, THERE'S NOT A LOT OF HOPE FROM AFL ABOUT SEEING MASSIVE CHANGES IN 2009.

offices and information packages for the workers. There's a hotline that receives hundreds of calls each month. There have also been hundreds of workplace inspections (some unannounced) of businesses employing TFWs.

Ultimately, though, the report calls for the Canadian government

foreign workers represent 1.6 per cent of Alberta's population, which is equivalent to the province's sixth-largest city.

The provincial government is trying to increase the number of temporary foreign workers who can apply for permanent residency through the Alberta Immigrant

skilled workers."

Raimundo says the immigration program aims to accept people with sought-after job and career skills, awarding them more points on the ranking system. The TFW report, however, says that as employers bring in more people to fill vacancies they are bringing in employees

Learn The Golden Rules Of Writing



A Guiding Hand | Annari van der Werwe focuses on emerging African writers. PHOTO SUPPLIED

BOOK EDITOR ANNARI VAN DER WERWE OFFERS AN AFRIKAANS PERSPECTIVE ON THE SCRIBBLER'S CRAFT

WRITING ACROSS BORDERS: A GET PUBLISHING EVENT

Robbins Health Learning Centre, MacEwan College (109 St. & 104 Ave.). Registration Fri, May 1 (5pm), continues all day Sat, May 2. Tickets: \$275
Information: www.getpublishing.ca

The end of apartheid in South Africa not only brought democracy to millions, but it also allowed writers of all races for the first time to express themselves freely in many languages and genres.

Book editor Annari van der Werwe recognized the literary potential of that change right away: all of a sudden, there were thousands of stories that could be told by legions of bright and talented authors. And so, in 1994, she left her job as a senior

book editor in Cape Town to found Kwela Books, a publishing company focused on providing an outlet for those writers. In the decade that followed, she developed a reputation as a nurturing but tough publisher and editor who always worked to maintain the individual voices of those she worked with.

She left Kwela after a decade, but not before some of the books she published went on to international acclaim. Achmat Dangor's *Bitter Fruit*, for example, was the first novel published in South Africa to be shortlisted for the Man Booker Prize. After a few years as the publishing director with Random House in South Africa, she recently left to work as a freelance editor.

This weekend, she is in Edmonton as a keynote speaker at the Writing Across Borders conference at MacEwan College, where she will speak to writers, publishers and students.

SEE Magazine interviewed her by e-mail as she travelled from Cape Town to Edmonton.

SEE Magazine: Tell me about your childhood in South Africa.

Annari van der Werwe: Nothing in my childhood on a Merino sheep farm in the semi-arid central part of South Africa, called the Karoo, suggested that I would become involved in publishing, except perhaps the fact that I always loved books – quite unlike my siblings. And that I have always been intrigued by what lay beyond the familiar. Blessed with a questioning mind, I imagine you could call it. But my entering the world of publishing was a fluke. I was better qualified for an academic career but couldn't find a position in one of the three universities near Cape Town when I returned from Holland at the end of the 1980s, having done two years of post-doctoral studies there. And I would work in Cape Town only, no other place. After matriculating from a high school in Cape Town, where I felt completely at home, as if among kindred spirits, I had made a promise to myself that I would only work if I found work in the Mother City. And then, I was offered a position in the children's book department of a respected Afrikaans publishing house by the managing director, who I had met through a mutual Dutch friend.

SEE: You have witnessed wonderful changes in your country, but also terrible conditions and enormous challenges. What does this mean for your writers, both black and white?

AvdW: The changes that the first democratic elections of 1994 heralded have been good for writers, both black and white. For one, it relieved all writers writing in English of the obligation and duty (because that is what it had become) to write in a politically engaged way. During the apartheid years, very few books, whether poetry, fiction or nonfiction, were not explicitly dealing with one or other aspect of the political situation. So there has been a huge widening of themes and genres. Memoirs and autobiography abound, many life stories reading like fiction. Travel writing is coming into its own – probably because South African are, and feel, free to travel in the rest of the continent for the first time. Crime writing is exploding, probably inspired by what is happening around us, although the writers would be quick to point out that they are but part of a broad international development. There has also been a substantial broadening in the ranks of the authors themselves. The list of black South African writers is much longer than before, but so are the lists of white, Indian, and coloured writers, to revert back to pre-1994

categories.

SEE: How do you feel your experiences translate into something useful for writers in North America?

AvdW: It is difficult to say. The relationship between a writer and his readership determines so much. Whether conscious of it or not, writers, some more, some less, respond to their environment and write with the sensitivity (or lack thereof) of the place and time. South Africa as a country is at such a specific point of working things through, of trial and error, of finding its feet, of a national identity emerging. It is difficult to describe where we are, but I suspect the countries in North America have moved beyond that, which would imply that the concerns of their writers and the way they express it will be different too. So I doubt it. Or am I too humble?

SEE: Often writers who attend a workshops are people who really just want to tell their own stories, however fascinating. Is this enough of a goal? What do you tell people about dedication to education and learning the skills to write?

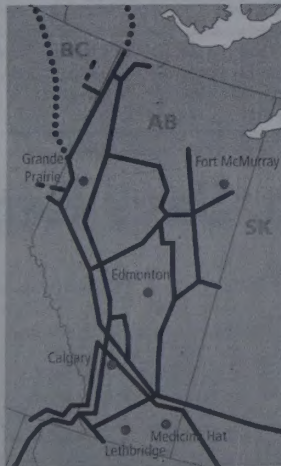
AvdW: There are two sides to writing: simply put, the idea and the execution of the idea. They are of equal importance, the difference is that you can't be taught ideas, but you can learn writing skills. I love to use the example of a tennis player or concert pianist: they don't just walk onto the court or stage and win a match or stun their audience with their performance. It is preceded by long, lonely hours of practice, in private and out of view of the adoring masses. The importance of dedication to learning the skill to write cannot be overemphasized, as long as it does not result in more of the same kind of writing.

SEE: What crucial qualities do you think young people must have if they have any chance at developing into worthwhile writers?

AvdW: Reading other writers is probably the most effective way to educate yourself as writer. It is striking how, while assessing unsolicited manuscripts from unknown writers, one can almost immediately tell whether the author is a reader or not. Writers who read write with a certain ease and fluency that are often lacking in the work on non-readers. Curiosity is as essential, especially if you think of the golden rule: write what you know about. If you are not curious, how could you possibly ever gain an understanding of things? And that leads to a point: honesty in writing. Readers have the uncanny ability to sense authenticity. Sometimes a totally unpretentious book becomes a huge success exactly because of this: despite its simplicity, the book communicates something genuine and 'true' and people respond to that.

Public Notice

On April 15, 2009, the National Energy Board (NEB) issued Certificate GC-113 to TransCanada PipeLines Limited (TransCanada) placing the Alberta System (NOVA Gas Transmission Ltd. or NGTL) under the jurisdiction of the NEB. This certificate will come into effect on April 29, 2009, at which time the Alberta System will be formally regulated by the NEB. This concludes a comprehensive regulatory process undertaken by the NEB in respect of TransCanada's application.



Previously under provincial jurisdiction, NGTL was regulated by the Alberta Utilities Commission (AUC). This regulatory change, which was the subject of NEB public hearings in Calgary in November 2008, recognizes the interprovincial nature of TransCanada's existing pipelines, and allows NGTL to expand its pipeline network outside Alberta, to markets like northeast British Columbia and the Yukon. (Pipelines that carry gas across provincial boundaries must be regulated federally.)

NGTL's operations will remain the same, even though the company is now under a new jurisdiction. A change in jurisdictional oversight to the NEB will not impact existing agreements with landowners. Any annual payments and liability protections included in those agreements will continue under NEB jurisdiction. As well, all easement agreements on the Alberta System state that the landowner

shall have the right to use the pipeline right-of-way for normal farming operations, without having to notify TransCanada. This practice, too, will not change under NEB jurisdiction. For more information on the NEB and the NEB regulatory process please visit the NEB website at www.neb-one.gc.ca.

Questions? Please call:

Toll Free phone line at: 1.866.963.6440 or visit our website: www.transcanada.com/social/landowner.html or send us an email at: AB_system@transcanada.com

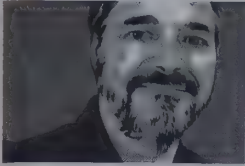
www.transcanada.com



TransCanada
In business to deliver

COMMENTARY · PROVINCIAL AFFAIRS | 864 words

Those Beach Photos Were Just The Start



OUTSIDE POLITICS MAURICE TOUGAS
WHERE WILL ALBERTA'S HABIT OF PROMOTING THE PROVINCE WITH IMAGES THAT ARE NOT OUR OWN LEAD TO?

ACTUAL NEWS ITEM

The signature image in the campaign rollout of the government's \$25 million rebranding isn't a photo of Alberta at all, but actually a shot of a famous beach near the village of Bamburgh in Northumberland, England. When called on the discrepancy, Olga Guthrie, manager of the brand initiative for the Public Affairs Bureau, explained: "This slide

represents Albertans' concerns for the future of the world." It was also revealed that a branding video produced for the government didn't contain any Asian, black or South Asian faces. (*Edmonton Journal*, April 23)

FUTURE NEWS ITEM

The provincial government's attempts to diversify the images used in its promotional literature have run into a number of snags.

The government was red-faced today when it was revealed that the photos of happy, smiling children

gazing adoringly at Adolf Hitler, taken from a still frame of Leni Riefenstahl's *Triumph of the Will*.

"We just thought they were cute kids," said beleaguered Ed Stelmach spokesman Lance Lugner. "We have a very international outlook, and I think that we should include many international faces in our promotional material. Perhaps we could have made a better choice than Nazis in training, but hindsight is 20/20."

When asked why a scenic view of Alberta appears to include the Eiffel Tower, Lugner described it as a trib

shows up, that's for the Italo-Albertans," Lugner said preemptively.

People of varied ethnic backgrounds have also begun to appear in the government's promotional literature. However, upon closer examination, it has been revealed that the smiling face of a black woman is actually that of Aunt Jemima, the longtime symbol of Aunt Jemima's pancake mix.

"Oh shit, really?" said Lugner. "Well, uh, Aunt Jemima is a popular figure among Alberta pancake makers, and Premier Ed Stelmach

lie Chan at the Racetrack, Lugner said. "Okay, that's pretty bad."

Other errors were noted in the promotional literature. A skyline shot identified as that of Red Deer has proven to be actually a photo of Muncie, Indiana.

"Well, you can hardly blame us for that," said Lugner. "We want people to come to Alberta, not be repulsed by it. I mean, have you ever been to Red Deer? It's not exactly Muncie, Indiana."

There was also outrage in Edmonton when the city's Director of Unbragge noticed that there were 27 photos of Calgary and only two of Edmonton, one of them a snapshot of a hooker outside a pawn shop on 97 Street. Lugner pointed out that "at least the hooker was a minority."

Calgarians had reason to be upset as well, as a photo purportedly of the Calgary Stampede was revealed to have been actually taken at the National Finals Rodeo in Las Vegas.

"Hey, a horse is a horse, of course, of course," said a near-giddy Lugner.

An exasperated Lugner continued defending the government's choices.

"By using stock photos from other sources," he said, "we are saving the people of Alberta the expense of hiring photographers to take pictures of far-flung places in Alberta. I think that's sound use of provincial funds."

"Hey, it's right there in our new slogan: Freedom to Create and something something. We feel free to create in this province, and if that means we use pictures that have nothing to do with Alberta, well, that's creativity. Or at least as creative as this government gets... Don't write that last part down, okay?"

mauricetougas@live.com

WE FEEL FREE TO CREATE IN THIS PROVINCE, AND IF THAT MEANS WE USE PICTURES THAT HAVE NOTHING TO DO WITH ALBERTA, WELL, THAT'S CREATIVITY. OR AT LEAST AS CREATIVE AS GOVERNMENT GETS... DON'T WRITE THAT LAST PART DOWN, OKAY?

used in the government's promotional material for its rebranding were actually pictures of Aryan children

ute to Albertans of francophone heritage.

"And if the Coliseum in Rome

believes in the value of a good breakfast, so..." Lugner just kind of trailed off after that.

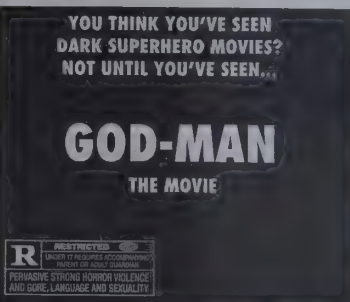
Responding to the lack of Aboriginal faces on the literature, the government has added a number of native faces to its website. However, Aboriginal groups expressed outrage when one of the natives pictured proved to be actor Jay Silverheels, who played Tonto on the *Lone Ranger* TV series.

"Ha! I knew you'd ask me about that one," a triumphant Lugner said. "He's a Canadian!"

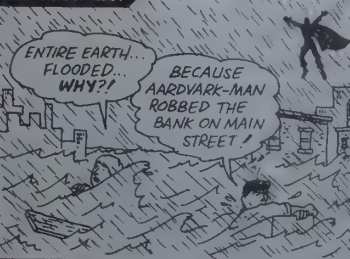
Further research revealed that Silverheels was a Mohawk from Ontario. An angry Lugner criticized the reporter for "splitting hairs."

When it was pointed out to Lugner that the photo of a Chinese person was actually white actor Warner Oland portraying Oriental detective Charlie Chan in the 1936 film *Char-*

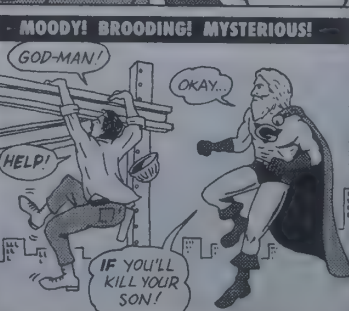
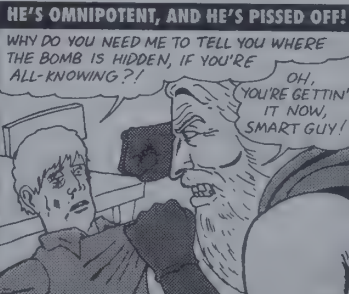
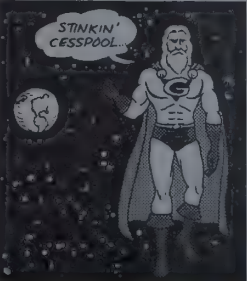
Tom the Dancing Bug



CROSS HIM, AND HE'LL GO OLD TESTAMENT ON YOUR ASS!



HE WROTE THE BOOK ON POWERFUL FIGURES WHO ARE CAPRICIOUS AND VENGEFUL!



by RUBEN BOLLING

DIST BY UNIVERSAL PRESS SYND. ©2009 R. BOLLING - 345 WWW.TOMTHEDANCINGBUG.COM

ASHTANGA YOGA BASICS

EXHAUSTIVE & TRANSPARENT
 SHANTI YOGA STUDIO
 CREATE PEACE. BE LOVED. LIVE JOY.

Finally, Our Train Has Arrived



Trains, Glorious Trains | The new train and new South Campus LRT station. PHOTO BY MERVIL SMITH LAWTON



HIDDEN NINJA FISH GRIWKOWSKY

THE NEW LRT STOPS CREATES EXACTLY THE SENSE OF PLACE (AND EXCITEMENT ABOUT THE FUTURE) EDMONTON NEEDS

Occasionally we're lucky enough to physically feel like we're coming out of an underground tunnel into the dawn of the future. If you keep up with the science journals, you know we're on the cusp of invisibility, the various building blocks of digital telepathy, and that we're *already* living in a world with anti-grav, magnetic, levitating trains in Germany and Japan. Anyone who's ever played Civi-

be sensibly connected, with a disciplined eye on possibility ... outside of boring holes into the dirt in search of more pollution.

In terms of both architecture and sense of place, the extra SLRT kilometres towards Southgate are invigorating on your virgin run. I felt hazy nostalgia for the '70s and early '80s, when we used to mass and poke around in whatever new mall-of-the-week was opening, or first take our giddy Babas over the low Menzies Bridge. The train car before dusk on Sunday was manned with dorky geezers like me, just riding back and forth – one bonky actually pushed my handsome companion aside to get some video footage as we emerged from a new undertunnel. But I understood.

The new stations nurture that green, plate-glass look of Health Sciences, fostering a wider sense of "whole," and without the bad poetry.

spaces is exactly that fresh sense of "place" I was beaming about a minute ago. At terminus: open sky, all around. Compared to the grubby industrial zone landscape of the LRT's northern stretch, it's realistically utopian. The pretty station, with actual canvas stretched high up over bowed caramel beams, feels freakishly Canadian and is just begging for amazing public sculpture, maybe a Janvier painting. Beyond that I'm excited to bike south on the train line and keep exploring outward.

Of course, such expansion is the city's plan too. If you count north and south, we currently have two legs on our "network." But between "proposal" and "potential" branches, we could end up with a six-legged beetle spread out past the city's borders to St. Albert, Fort Saskatchewan and – *gasp* – the airport!

For now, the most exciting "they better" in the short term starts in

RIDING THROUGH OUR TWO NEW LRT STOPS, I WAS JUST TINGLING WITH THE SENSE THAT WE'RE SERIOUSLY PULLING OUR SHIT TOGETHER HERE.

lization till 6 a.m. knows what I'm talking about here: that mathematical click as you enter a new era.

But let's just admit it: this sense of tomorrow rarely pulls excitedly at your skirt up here in hard-done-by, tundra Edmonton. This weekend, though, riding through our two new LRT stops, I was just tingling with the sense that we're seriously pulling our shit together here. It's remarkable. As headlines from Toronto continue to bray about infrastructure collapse, and hatred of Olympic ghettoization festers on the coast, our city is finally keeping its 31-year-old promise to

And while McKernan/Belgravia is a simple platform with steel beams and slanted roofs – homey and comfortable – the pedestrian underpass to the east has inviting handrail lines and wide curves ... it all feels pleasantly landscaped, cement with soul. And remember, this is before all the trees are stuck in down the line.

Emerge from the west-to-south curving underpass into U of A's southern territory and no such arborary deficit strikes you. The leaves aren't even out yet, but darting quickly along the treeline into one of Edmonton's wide and unknown green

Churchill, with outward points at Grant MacEwan, Kingsway and NAIT. The WLRT to WEM seems trickier, but think of all the cars *already* sleeping in their garages.

There's a general information meeting about the future of the system at Grant MacEwan May 13. (www.edmonton.ca/transportation to register.) But for now I just want to say an out-loud "thank you" to everyone – the mayor, the workers, the planners, the visionaries – who had the brains and balls to actually make our city so much better. You people finally brought us the future.

POP
Culture Fair

SUNDAY, MAY 3, 2009

NEW LOCATION! MAYFIELD TRADE CENTRE

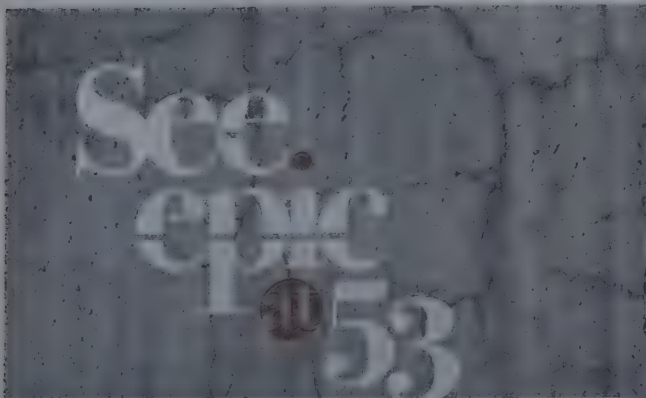
16615 - 109TH AVENUE, EDMONTON

10 AM - 4:30 PM • \$5.00 ADMISSION

FREE FOR CHILDREN 12 AND UNDER!

RECORDS, TOYS, COMICS & MORE!

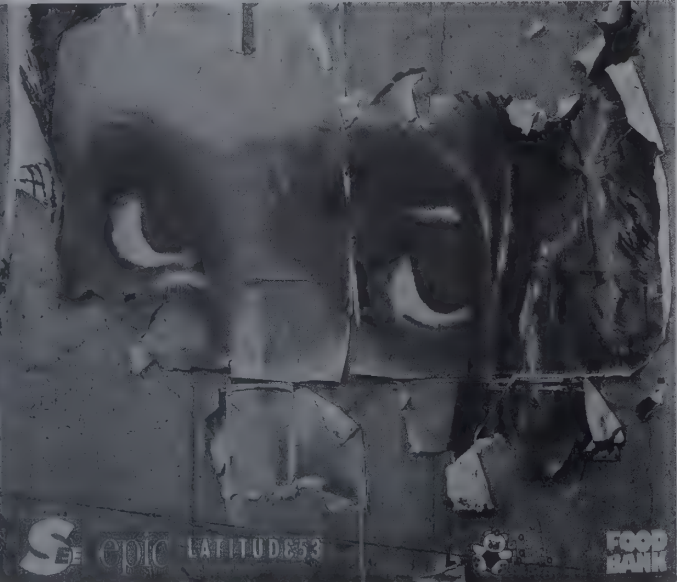
For more info contact Jennifer at 780-932-0221
or visit www.popculturefair.com



GET YOURS BEFORE IT'S TOO LATE | TWO DAYS ONLY

All of the photographs, from SEE's Intersections gallery will go on sale in a silent auction with all proceeds going to the Edmonton Food Bank and the Stollery Children's Hospital.

10248 - 106St. Edmonton (latitude 53) | Friday May 22, 10am to 6pm | Saturday May 23, 12pm to 5pm
(please bring a food bank donation)



COMMENTARY • JUSTICE | 855 words

Mama Said Knock You Out

REASONABLE DOUBT D. JAMES ANDERSON
**WHEN CAN YOU LEGALLY
DEFEND YOURSELF? OUR
RESIDENT LAWYER OFFERS UP
SOME TIPS**

Public fights are not necessarily a good idea – but if it must be done, it might be done legally.

Here's the classic scenario – one that actually stumbled out of Edmonton's own Squire's Pub and into our courts just ten short years ago. One night, a young man started having words with another after feeling offended at being asked if he or his friends wanted their pictures taken for the pub's "wall of shame." Nothing immediately happened, but bad vibes flowed, beers were drained, and fuses were shortened.

At his trial for assault with a weapon and assault causing bodily harm, the accused claimed he feared

Section 34(2) becomes available when the accused has caused death or grievous bodily harm. This section requires that: (1) there was an unlawful assault, (2) there was a reasonable apprehension or a risk of death or grievous bodily harm, and (3) the accused held a reasonable belief that it was not possible to preserve himself from harm except by killing the attacker.

In a notable departure from s. 34(1), s. 34(2) applies even where the accused provoked the initial assault – even if the provocation was as a result of a mistaken belief. For example, "I would've sworn that that guy groped my wife." It matters mainly that the mistaken belief was one a reasonable person in full possession of their faculties would make.

Section 35 is by far the most restrictive provision, and is only avail-

able to an accused who is the initial aggressor (without intending to cause death or grievous bodily harm), or who has provoked, without justification, the attack upon him or herself. This person can respond in self-defence if he is under "a reasonable apprehension of death or grievous bodily harm" from the person he assaulted or provoked, and believes "on reasonable grounds" that it is in fact necessary to preserve himself from death or grievous bodily harm.

Confused yet? Well, sit tight. Section 37(1), applies only where an individual is being assaulted or is subject to an imminent assault (as understood from the accused's perspective), and responds with no more force than necessary to prevent an assault or the continuation of an assault.

In another nice legal turn of phrase, it is also noted that an individual in such a circumstance is not required to weigh the amount of force "with a nicety." If the force is so recklessly applied to be excessive, however, it will be unnecessary force, and the self-defence argument will fail.

So what happened in the Squire's scrap? The trial judge found that the Crown had disproved most of the required elements. The accused did not honestly and reasonably believe an assault was about to be committed against him or a person under his protection. If it was a mistaken belief, it was not reasonable.

Moreover, he was either wilfully blind or reckless in his use of the shattered bottle. (The accused testi-

fied at trial, and was largely disbelieved by the trial judge.) Common sense tells us using such a weapon in that manner would, in the least, cause grievous bodily harm: the accused could not have reasonably believed that he himself was liable to suffer the same or worse.

Far from responding to an unprovoked attack, the accused was itching for a fight and hit first. End of story: self-defence failed.

The moral is plain: self-defence is based upon necessity and self-preservation. It cannot be used "as a cloak for aggression, retaliation or revenge." It is a defence, after all.

Now play nice.

SECTION 34(2) APPLIES EVEN WHERE THE ACCUSED PROVOKED THE INITIAL ASSAULT – EVEN IF THE PROVOCATION WAS AS A RESULT OF A MISTAKEN BELIEF. FOR EXAMPLE: "I WOULD HAVE SWORN THAT THAT GUY GROPED MY WIFE."

for his safety and his friend's safety; the subsequent application of a beer bottle to the other fellow's head was both necessary and proportional. As for why he continued to jab the victim in the neck with the now-broken bottle after the victim had turtled on the tile floor? Oops – he didn't know he was still holding it; he thought it was only punches he was throwing. What now?

Enter self-defence – both potentially viable and confusing in one fell swoop!

In general, there are four basic requirements: that the accused was unlawfully assaulted, that the accused did not provoke the assault, that the force used by the accused was not intended to cause death or grievous bodily harm, and that the force used by the accused was no more than necessary for defensive purposes.

An accused is not required to prove these elements. Rather, the onus is on the Crown to prove, beyond a reasonable doubt, that at least one – not all, mind you – of these elements was not present.

Four different versions of the defence appear in the Criminal Code, and each makes either more or less use of these elements.

Sections 34(1) and 34(2) both require that the self-defence be triggered by an "unlawful assault." Section 34(1) requires that this assault be made without provocation (this including "blows, words, or gestures"), that the force used was not intended to cause death or grievous bodily harm, and that the force be no more than necessary as to enable to accused to defend himself.



MAY TICKETS \$7.00
STARTING AT

16
DEAN LICKYER

MAY TICKETS \$39.95
STARTING AT

22
LOU GRAMMIBAND

MAY TICKETS \$39.95
STARTING AT

29
APRIL WINE

30
APRIL WINE

JUNE TICKETS \$12.00
IN ADVANCE

5
BLACKWATER JACK

BLACKWATER JACK

JUNE TICKETS \$39.95
STARTING AT

10
THE SEARCHERS

JUNE TICKETS \$29.95
STARTING AT

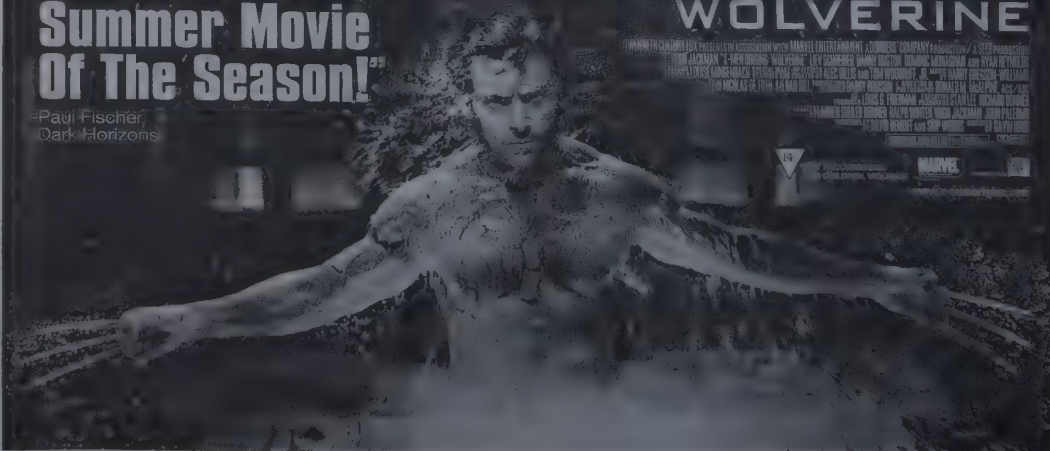
12
THE NORTH WIND RIFES

TICKETS AVAILABLE AT CENTURY CASINO AND TICKETMASTER
ALL SHOWS DOORS AT 7PM • 13103 FORT ROAD • 780 643 4000

**"The First Great
Summer Movie
Of The Season!"**

Paul Fischer
Dark Horizons

**X-MEN ORIGINS
WOLVERINE**



Edmonton Women's Film Society '09 film festival...

Reel Femme 2009

A 4-Day Celebration of Women in Film

Mon, May 4th &
Wed, May 6th
6:30-9:30 pm (FAVA)
9722-102 Street

We will be screening
"Flying: Confessions
of a Free Woman"
by Jennifer Fox

Fri, May 8th &
Sat, May 9th:
METRO CINEMA
7pm & 9pm Screenings
9826-101a Ave, Zeldler
Hall

Main Floor,
Citadel Theatre



"BEST OF THE ST. JOHN'S INTERNATIONAL WOMEN'S FILM FESTIVAL"

Special
Guest Artist:

Award-winning
Director
Jennifer Fox



On Sat, May 9th:
FILM & VIDEO
ARTS SOCIETY
(FAVA)
Workshop @ 1pm
w/Guest Artist
9722-102 Street
Exhibition Suite,
2nd Floor

Admission:
\$10.00 per screening or
\$5.00 for seniors
& students w/ID
\$15.00 for the workshop
Wine & Cheese Gala
on Friday Evening



For more info visit :



Are you interested in
digital audio arts?

New for fall 2009, the University of Lethbridge is offering a
Bachelor of Music in Digital Audio Arts –
the only degree program of its kind in Western Canada.

As a Digital Audio Arts student, you
combine theory and practice in state-
of-the-art production facilities that
include Studio One, a digital recording
and mastering studio; a surround-
sound Audio Research Lab and a
30-workstation instructional M-Lab.

You learn from highly accomplished
professors, industry specialists and
professionals. Interdepartmental
collaborative opportunities with music,
new media, art and the dramatic arts
provide real-world multimedia production
experiences.

Obtain the requisite knowledge and skills
you need for a successful career in digital
audio arts fields such as: audio production,
audio mastering, composition (film and
electronic), sound engineering, advanced
audio synthesis, multimedia sound design,
software design for music applications,
sonic art, technology in education and
graduate research.

For more information:
403-329-2158
digitalaudioarts@uleth.ca
discover.ulethbridge.ca

Students entering the Bachelor of Music in
Digital Audio Arts are eligible for scholarships
awarded on a competitive basis.

digitalaudioarts.ca



“IT’S PROBABLY PREMATURE TO THINK OF THIS AS A **MILD PANDEMIC**... IT’S VERY CLEAR THAT WE CANNOT PREDICT WHAT THE COURSE OF THIS WILL BE.

—DR. KEN FUKUDA, THE WORLD HEALTH ORGANIZATION ACTING ASSISTANT DIRECTOR GENERAL, GLOBE AND MAIL



APRIL 28, 2009 | 09:37 AM | PHOTO BY MERYL SMITH LAWTON

Edmonton Humane Society worker Louise Unger loads cats into a van as they are moved to the society's new facilities at 136th Avenue and 163rd Street.

WITNESS

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON • TAXES FURTHER BURDENING THE POOR

Edmonton apartment building owners face a 23 per cent increase in municipal taxes this year, and city council has placed an even greater burden on low-income people who are the most vulnerable in this downturn.

As Jim Gurnett, a longtime housing advocate, has said numerous times both during the boom and after, there has always been enough housing for those who can afford \$1,000 a month in rent. Even during the worst of the housing crisis, as long as you had that kind of income, you'd find a place. It's low-income renters who are at risk of being homeless.

Although there are more vacancies than a year ago, competition for tenants is hardly fierce in Edmonton. Landlords will pass on this tax increase to renters, and Edmonton's already ridiculous rents will rise even further.

Make no mistake: city council has raised taxes on one of Edmonton's most vulnerable groups.

ALBERTA • HUMAN RIGHTS SEXUAL ORIENTATION FINALLY IN LAW

Alberta's human rights laws will finally include the words "sexual orientation."

It's been more than 10 years since Delwin Vriend won his historic Supreme Court case against the province of Alberta. Vriend was fired from Kings College in the early 1990s after the college discovered he is gay. The Canadian Charter of Rights and Freedoms had already outlawed discrimination based on sexual orientation, but the Alberta Human Rights Commission ruled at that time that the college *could* fire him based on his sexuality. The family fought the firing all the way to the Supreme Court and in 1998, the court ruled in his favour. The changes announced this week ensure no Albertan will have to go through the same thing again.

It's too bad this moment was clouded by a parent's rights to pull kids from sex ed classes in the law as well, which seems like a bone thrown to the Tories' socially conservative base.

CANADA • TRADE A RAW DEAL

Canada will file a complaint with the World Trade Organization regarding the United States' labeling laws.

The new regulations require country of origin labeling, and Canadian beef is being refused or quarantined. (The Canadian Cattlemen's Association told the *Ottawa Citizen* that it estimates the new regulations are costing the sector \$400 million because of the difficulty in finding packaging plants.)

Whether it's BSE or softwood lumber, the United States hasn't always been the most equitable partner, and in general Canada allows our southern neighbour too many liberties. We'll have to see where the WTO complaint goes, but we're less than optimistic. The current recession means the U.S. will likely remain protective. Canada should look to its own interests, perhaps building more of our own infrastructure on this side of the border, and ensure that we are getting a fair shake in our trade deals.

BY THE NUMBERS

UNEMPLOYMENT ■ E-TOWN
NUMBER OF PEOPLE RECEIVING EMPLOYMENT INSURANCE BENEFITS IN EDMONTON (CENSUS METROPOLITAN AREA) SOURCE: STATISTICS CANADA



5,540

FEBRUARY 2008



10,880

FEBRUARY 2009

A Soup For Anything That Ails You

SICK? DEPRESSED? MERELY A HYPOCHONDRIAC? GO TO PHO AND BUN FOR A SOOTHING BOWL OF TRADITIONAL VIETNAMESE SOUP

PHO AND BUN
10122-79 St. 485-7802

Over the years, I've repeatedly touted the Vietnamese beef noodle soup known as pho as a tonic for everything from a bad cold to a bad case of the Mondays, and I'm willing to put it on par with chicken noodle soup as a relief from, if not quite a remedy for, whatever ailment real, imagined, or hysterical that happens to rack your vulnerable frame. (Of course, those exhibiting symptoms of swine flu should seek medical treatment immediately.)

My regard for pho is not based on some recondite knowledge of nutrition or the way the makings of pho interact to promote physical vigour; I have only anecdotal knowledge of this phenomenon. When I feel crappy for whatever reason, pho is the top of my list for affordable respite.

Naturally, when I want some authentic, cheap pho — and those two qualities tend to go hand in hand — I make a baseline for 97th Street's myriad Viet soup tureens. There are trade-offs, to be sure; Chinatown's noodle houses sometimes lack a certain esthetic splendour and have the unfortunate tendency to perfume their restroom facilities with mothballs, which can work against their products' salutary health effects as an anti-nauseant.

So it was a distinct pleasure to dis-

cover Pho and Bun, a family-style purveyor of Vietnamese cuisine hidden in a strip mall in Forest Heights. We certainly never would have found it except by accident, but we were instantly glad we did.

The place looked tidy and brand new, decked out in cheerful orange with portraits of entrées on the walls that actually made the food look appetizing. One of the owners, who seemed to be taking a break from cooking, greeted and seated us. Two sons occupied a table across the room, glued to the screen of a laptop. The elder brought us water and took our order from the broad representation of Vietnamese and Chinese dishes. We pretty much only had eyes for soup, but the menu was so dotted

mushroom, green pepper, and onion on a wee spear and charbroiled to juicy perfection. After I hogged down my share, my mouth watered afresh when co-diner said she wasn't up to eating anything that wasn't soup. That meant she also missed out on the coconut-tinged peanut sauce on the side.

I like it when the soup fixin's appear in advance of the soup — that big whack of fresh bean sprouts with fragrant stalks of purple-stemmed basil and wedges of lime, the wee saucers of orange-red sriracha, ketchup's evil twin, and lustrous brown hoisin — not least because it means that huge steaming bowl of rice noodles, and thin, thin beef turning from the pink to cooked in the hot broth is on its

THE TAB: \$23 FOR TWO (FOOD ONLY)
THE GIST: AFFORDABLE, AUTHENTIC VIETNAMESE IN FOREST HEIGHTS
TRY: THE SATAY SKEWERS AND SOUP

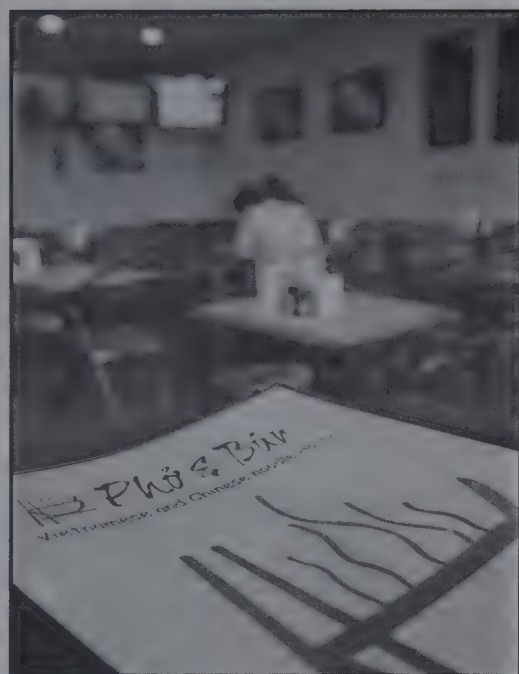
with little red starbursts that proclaimed "spicy" that we had to throw in an order of chicken saté skewers (\$5.99) just to say we tried it.

Rather than having pho, though, we were both drawn toward similar soup remedies — I ordered hue (\$7.99), which is like pho but with a few slices of pork and some shrimp paste mixed in. My co-diner apparently couldn't get enough saté because she ordered the beef saté soup (\$7.99) as well.

Lucky for her, the chicken saté skewers boded very well. Chunks of marinated chicken redolent of lemongrass had been threaded with

way. Eating it with chopsticks and a ceramic scoop gives you all the excuse you need to get your face right over it and let the wholesome steam do its thing to your airways as well as your palate.

Let the healing commence! Vietnamese soup really stands or falls on the quality of the broth, and the broth in our bowls was the obvious result of care and attention to detail. The other co-owner dropped by to say hi and affirmed that all the food on the menu was made from scratch by herself and her husband, including the beef stock infused with lemongrass, cinnamon, pepper, cloves,



Pho Goodness Sake! | The beef stock is infused with lemongrass, cinnamon, cloves, and anise. PHOTO BY MERYL SMITH/LANTON

and star anise. My hue featured thin slices of pre-cooked pork along with the rare beef, and a bracing dose of dried chilis that created angry little red beads of heat that promoted a sheen of good health across my forehead.

The owner went on to say that she and her husband operated 17 instances of a popular sub franchise in town before setting up their own op-

eration and cooking the food of their homeland, a project that's proved more rewarding, if no less work, for the couple. They definitely make the best Vietnamese food I've had outside Chinatown, with the added bonus of looking (and smelling) more welcoming than most of my favourite pho haunts. It would be shame if their reputation didn't extend beyond the boulevards of Forest Heights.

RESTO CAPS • RECENTLY REVIEWED • BY SCOTT LINGLEY

ACCENT EUROPEAN LOUNGE

8223-104 St., 780-431-0179

THE TAB: \$51 for two (food only)

THE GIST: Euro-comfort food landmark

TRY: The steak tartar (\$14)

CHICKEN FOR LUNCH

Scotia Place Food Court (10060 Jasper Ave.)

780-425-9614

THE TAB: \$7.75 (cash only)

THE GIST: Food court legend standing tall

TRY: Whatever you're given

AVOID: The noon gridlock

THE COPPER POT

101, 9707-110 St., 452-7800

THE TAB: \$67 for two (food only)

THE GIST: Fabulous new menu, great view,

a casual-fancy night out

TRY: Braised Bison Short Ribs and House

Made Duck Sausage (\$30)

AVOID: The politicians

EL RANCHO SPANISH RESTAURANT

11810-87 St., 780-471-4930

THE TAB: \$33 for two (food only)

THE GIST: Solid Mexi-Salvadoran fare,

nice room, indifferent service.

TRY: The Enchilada Mexicana

BEWARE: Mathematical errors

FANTASIA NOODLE HOUSE

10518 Jasper Ave., 780-428-0943

THE TAB: \$17.40 for two (food only)

THE GIST: Serviceable Vietnamese

THE HAT RESTO PUB

10271 Jasper Ave., 780-429-4471

THE TAB: \$42.95 for three (food only)

THE GIST: Edmonton greasy-spoon landmark goes upscale

TRY: The Burgers!

BEWARE: The sticker shock.

MASALAZ

4218-66 St., 780-484-0582

THE TAB: \$28 for two (food only)

THE GIST: Affordable, authentic south

Indian cuisine, strip-mall ambience

TRY: Masala dosa with sambar (\$6.99)

AVOID: The table near the entrance

MUCHO BURRITO FRESH MEXICAN GRILL

10124-109 St., 780-429-4220

THE TAB: \$8.48 (food only)

THE GIST: You were expecting fancy, maybe?

TRY: The burrito

AVOID: The lunch rush

PIZZERIA PREGO

5860-111 St., 780-439-7734

THE TAB: \$19.49 (12-inch loaded pizza)

THE GIST: Hand-crafted pizza in a class of its own

TRY: The salads.

RIGOLETTO'S

10305-100 Ave., 780-425-6506

THE TAB: \$50 for two (food only)

THE GIST: Old fave boasts new address, same fine menu

TRY: Hunter's rigatoni

AVOID: The package deal

SUSHI WASABI

5714-111 St., 780-433-0533

THE TAB: \$50 for two (food only)

THE GIST: The best raw fish in town

TRY: The assorted sushi or sashimi

AVOID: The construction on 111th Street

edster's dictionary

LOCAL VOCAB • BY TRENT WILKIE

Dench

ADJECTIVE/NOUN/VERB/ADVERB • A G-rated cussword created by Walt Disney Studios in hopes of spicing up their movies. See also "Smurf." "I'm going to dench you right in your stupid dench if you don't quit denching around. My God, it smells like a dead dench in here!"

Nightpony

NOUN • A vivid but exceptionally boring dream. "I had this dream the other night where I did my taxes, folded my laundry, and alphabetized my DVDs. When I woke up, I was so pissed because I had to redo it all, but for real this time! Man, I hate nightponies!"

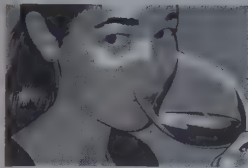
Ravenfyreoldog

NOUN • Mayor Stephen Mandel's *World of Warcraft* character. "So I'm running these noobs through Gnomergan when I get this private message from some dude named Ravenfyreoldog who wants to join the group. Said he'd name a recreation centre after me and let me run his city for a month if I did. I found out it was Edmonton. I ignored so fast, I think I sprained a few of my fingers."

check out new vocab every week

LIFE • DRINKING | 856 words

Greeks Bearing Grapes



BOOZE MUSE MELISSA PRIESTLEY

THESE FLAVOURFUL (AND FUN-TO-PRONOUNCE) GREEK WINES WILL QUICKLY DISPEL YOUR OENOPHILAC ENNUI

Greek food isn't exactly a mystery to most people around here. Actually, it's one of the more common foreign cuisines — everyone has tried hummus and chicken souvlaki at some point in their life. Yet even the most stringently Greek restaurants often have no more than a handful of Greek wines on the menu. Retina is always there, but alas, it's often the noxious, cheap variety. A few reds may grace the list, but they are never anything premium — merely generic table wine that doesn't provoke any thought.

This is rather unfortunate, as Greece is a pretty big wine-producing nation — an ancient one, even. Wine has been an intrinsic part of Greek culture from very early in its history. Archaeologists have found evidence of wine production as wine amphorae, spouted vats, and treading floors

that date back to 2000 BCE, and the wine likely came under production in Greece much earlier than that. Wine references appear throughout classic Greek literature — you need only think of Homer's "wine-dark sea."

With more than 130,000 hectares of land under vine, Greece isn't among the top 10 wine-producing nations, but it's close. However, Canada just doesn't import many Greek wines, and the ones that do make it here are not usually marketed in such a way that makes people aware of them or piques people's interest. So it's up to you to change that, my friend, especially if you're suffering

longer without oxidizing. Nowadays the resin is added during fermentation instead of afterwards. Retina is a pungent, unique-tasting wine and many people do not enjoy it, it is decidedly foreign to western palates. Myself, I think that retina should always be drunk with food. The strong, earthy, piney influences pair surprisingly well with strongly flavoured foods such as that staple of Greek cuisine, hummus.

Aside from the ubiquitous retinas, you're also likely to find white wines made from Assyrtiko (ah-SEER-tee-ko), an indigenous white variety. (One thing I love about Greek wine

red varieties are Xinomavro (ksee-NO-ma-vro) and Agiorgitiko (ah-yor-YEE-tee-ko); the latter of which is probably easier to pronounce once you've drunk a bottle of it. Both of these grapes make fairly full-bodied, dark wines. Xinomavro means "acid black" in Greek, an indication of its tart acidity and high tannin content. However, don't let the strong name dissuade you; these wines are very good and can often age well for several years. Xinomavro can be woody and almost rustic, with earth, tobacco, chocolate, herbs, and cherry flavours. Agiorgitiko tends to be a bit lighter on its feet, with flavours

Naoussa and its plentiful Xinomavro being the most prominent. On the opposite end of both the country and the wine industry are the southern islands of Crete, Rhodes, and Santorini, which primarily produce white wine sweet wines are also quite common here. Santorini, in particular, is much celebrated for its excellent, intense whites. This island is a dormant volcano with little soil and practically no annual rainfall, by all accounts, vines should not be able to survive here. Yet they do, sending their roots deep into the volcanic fissures where pockets of water accumulate, providing just enough nourishment for survival.

Peloponnese, the large peninsula in the western half of the country, has experienced a recent surge of interest. This region is home to several smaller appellations, including Nemea, Patra, and Mantinia. Both red and white wines are made throughout these areas, though Nemea is dominated by red and Patra by white. Finally, an added bonus of Greek wine is that many of them are organic, even if they don't say so on the label. In fact, Greece leads the world in organic agriculture and has the highest percentage of organic vineyards — roughly seven per cent of Greek wines are organic, compared to just over one per cent throughout the rest of the world.

HATZIDAKIS AIDANI-ASSYRTIKO (SANTORINI): \$24
PAPANTONIS MEDEN AGAN AGIORGITIKO (NEMEA): \$25
DALAMARAS PALIOKALAS XINOMAVRO (NAOUSSA): \$29

from a bout of wine ennui and find yourself bored with your usual selections. It's worth it to check out those few esoteric, tasty bottles.

The most familiar Greek wine is undoubtedly retina, which is an example of resinated wine. Adding resin (usually pine) to wine is an ancient practice that arose out of necessity: most earthenware vessels were very porous, so the Greeks coated their insides with resin to make them airtight and allow the wine to keep

the names of all the grapes — they sound so lively to my constrained, English-conditioned ears.) Assyrtiko is the most important white Greek variety that makes lively, citrus-laden wine great as a refreshing summer drink or as an accompaniment to salads, seafood, and light chicken dishes.

Though 70 per cent of Greek wines are white, red wines still play an important role in the country's wine culture. Among the most important

of blackberry, rose petal, and earthy spice balanced along a framework of velvety tannins.

There isn't a single region of Greece that dominates the others in the way that California dominates the United States. As well, many Greek wine producers tend to be quite small in scale, often employing traditional practices and techniques prohibitive to any large-scale enterprise.

The north of the country is red wine territory, with the region of

EVENTS

ARTIST TALK: HARDCOURT HOUSE GALLERY, 3RD FLOOR, 10215 112TH ST., MAY 2 Cesar Forero will discuss his ongoing project and performances. Doors at 1 p.m.
ARTS MARKET: CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 118TH AVE. Artists and artisans from the community and beyond, sharing unique gifts with local flavour. Every Sat. From 10 a.m. to 2 p.m. Info: www.theartco.ca.
BEERFEST SHAW CONFERENCE CENTRE, 9797 JASPER AVE., MAY 1-2 Info: www.internationalbeerfest.com. Tickets: www.ticketmaster.ca.
CELEBRATE MENTAL HEALTH AWARDS CTADOL THEATRE, 9828 101A AVE., MAY 4 Honouring those who make an extraordinary difference in promoting mental health. Doors at 11:45 a.m.
CELEBRITY FOOD FIGHT FUNDRAISER LA CITE FRANCO-PHONE, 8627 91ST ST., APR 30 Includes the performance of Elyse Quan's Sterling Award winning play *Shay*. Tickets: \$50. Info: www.worldchopwest.org or 477-5955.
COMMUNICATING THROUGH CONFLICT: WHITEMUD CROSSING LIBRARY, 4271 107TH ST., MAY 2 Workshop focusing on tools for approaching difficult conversations in your personal, work, and community relationships. Info: 780-424-4623 ext. 20.
FIRST FRIDAYS NEWCASTLE PUB AND GRILL, 6108 90TH AVE., MAY 1 CKIA Spring Fundraiser. Doors at 5 p.m. Info: www.cdua.com.
FORUM ON HEALTH CARE AND SENIORS SUPPORT ARDEN THEATRE, 815 ANNE ST. ST. ALBERT, MAY 5 With MLA Ken Allred. Doors at 7:30 p.m. Admission is free.
FREE FAMILY ART NIGHTS NINA HAGGERTY CENTRE, 9704 117TH AVE. For Parents and children up to 17. Every Thu. Doors at 6:30 p.m. Info: 780-474-7611.
FUTURE OF WATER WORKSHOP HAIT, 11762 106TH ST., MAY 1-3 Water and Wellness: Community Connections for Water and Health. Info: www.wateration.org.
JOB AND EDUCATION FEAR SHAW CONFERENCE CENTRE, 9797 JASPER AVE., MAY 6 Bring resume and be prepared for an on-site interview. Doors 12 p.m. Info: www.nasinsti.com/english/jobfairs.htm.
KENYA RUN FOR WATER: CERAMIC PROJECT FOOT

FIELD, 11601 68TH AVE., MAY 2 Hosted by U of A students to raise funds for clean water. Info: www.kenyameramics.org.
LENDUM POTTERY GALLERY: LENDUM COMMUNITY LEAGUE, 11335 57TH AVE., MAY 2 Mother's Day Sale. Doors from 10 a.m. - 7 p.m.
MAY DAY MARCH EASTWOOD COMMUNITY PARK, 11803 86TH ST., MAY 1 March in support of the labour movement and its history. Doors at 5 p.m. Info: www.mayweek.ab.ca.
MAYOR'S LUNCHEON 2009 SHAW CONFERENCE CENTRE, 9797 JASPER AVE., MAY 5 Doors at 11:30 a.m. Info: edmontonchamber.com.
MEMORIAL SOCIETY OF EDMONTON ANNUAL GENERAL MEETING STANLEY A. MILNER LIBRARY, 87 SIR WINSTON CHURCHILL SQUARE, MAY 3 Marilyn McPherson and Wayne Konner speak about how the funeral profession is regulated. Doors at 2 p.m. Info: www.memorialsocietyedmonton.ca.
MULTICULTURAL FAIR CENTRE FOR IMMIGRANT WOMEN, 3RD FLOOR, 10010 105TH ST., MAY 6-8 Info: www.changingtogether.com.
SHUMKA WORLD WATERPARK BASH WEM, 8882 107TH ST., MAY 1 Ukrainian and chart music hits, contests and prizes. Tickets \$10. Info: 455-9559.
SPRING CRAFT SALE BUTTERDOME, 87TH AVE. AND 114TH ST., MAY 1-3 Admission: adult \$5, kids free. Info: www.worldofcrafts.ca.
SPRING POTTERY SALE ST. ALBERT PLACE, #5 ST. ANNE ST., ST. ALBERT, APR 30 - MAY 2 Featuring works by the St. Albert Potter's Guild.
STEP-UPS FOR KIDS - GUINNESS WORLD RECORD WEM, 8882 107TH ST., MAY 2 Terry Held will be attempting a Guinness World Record, Step-Ups with a backpack filled with 40 lbs. of books. Proceeds donated to Room to Read. Info: www.roomtoread.org.
SWING DANCE AT SUGAR FOOT STOMP ORANGE HALL, 10335 84TH AVE. Beginner lessons followed by dance. Every Sat. Doors at 8 p.m.

HOT PICK
ARTIST TALK
Cesar Forero
 Artist discusses his recent exhibit "The Box" May 21 p.m.
HARDCOURT HOUSE

THUNDER FROM DOWN UNDER UNION HALL, 6240 99 ST., MAY 1 Doors at 7 p.m. Tickets: www.ticketmaster.ca.
WRITERS' CIRCLE: CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 118TH AVE. Writing workshop every Tue. of month. Doors at 7 p.m.
YWCA WOMEN OF DISTINCTION NOMINATIONS 2009 TO MAY 1 Nominate a significant woman in your life. It could change hers. The 2009 nomination forms available at www.ywcaofedmonton.org.

LEARNING

DISCOVER YOUR INNER VOICE VILLAGE LIFESTYLES, 10429 79TH AVE., APR 30 Six sessions focusing on artistic expression. Doors at 10 a.m. Info: 742-6065.
SECRETS OF YOUR OWN HEALING POWER ST. JOACHIM PARISH HALL, 9924 110TH ST., MAY 6 Doors at 7 p.m. Info: 438-5479.

READINGS AND LECTURES

EDMONTON QUESTIONS 9/11 STANLEY A. MILNER LIBRARY, 87 SIR WINSTON CHURCHILL SQUARE, MAY 2 With guest speakers Barrie Zwicker and Robert Balsamo. Doors at 1 p.m. Info: www.edmonton911truth.com/news.html.
RAVING POETS KASBAR LOUNGE, 10444 WHYTE AVE., TO

MAY 27 With Sofia King, the series. Every Wed. Doors at 7:30 p.m. Info: www.ravingpoets.com.

QUEER

BISexual WOMEN'S COFFEE GROUP VILLAGE LIFESTYLES, 10429 79TH AVE. A social group for bi-curious and bisexual women. Every 2nd Tue. of the month. 8:00 p.m. Info: <http://groups.yahoo.com/group/bwcdm>.
MEN TALKING WITH PRIDE PRIDE CENTRE, 9540 117TH AVE. A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun. Doors at 7 p.m. Info: robwell780@hotmail.com.
PLFAG PRIDE CENTRE, 9540 117TH AVE. Parents and Friends of Lesbians and Gays: A support group for family members and friends of GLBT. An excellent resource for people whose family members and friends have just come out. First Wed. of month. Doors at 7 p.m. Info: edmontontab@plfagan.ca.
SENIORS DROP-IN PRIDE CENTRE, 9540 117TH AVE. A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue. and Thu. Doors at 1 p.m. Info: info@shaw.ca.
TESG PRIDE CENTRE, 9540 117TH AVE. Transgender Education and Support Group. Education and support for

transgender, transsexual and questioning people in any stage of transition. Second Tue. of month. Doors at 7:30 p.m. Info: admin@pridecentrededmonton.org.

TTQ PRIDE CENTRE, 9540 117TH AVE. A mixed gender open support group addressing the needs of transsexual and transgendered individuals. First and third Sun. of month. Doors at 12 p.m. Info: admin@pridecentrededmonton.org.

WOMEN'S SPACE BOARD MEETING PRIDE CENTRE, 9540 117TH AVE. A social and recreational society run

by volunteers to provide opportunities for lesbians to interact and support each other in a safe environment. First Sun. of month. Doors at 10:30 a.m. Info: wsresident@hotmail.com.

YOUTH MOVIE PRIDE CENTRE, 9540 117TH AVE. Movie chosen by youth (aged 14 - 25), usually with LGBT themes. Popcorn is served. Doors at 6:30 p.m. Info: brendan@pridecentrededmonton.org.

PRIDE CENTRE UNDERSTANDING YOUTH PRIDE CENTRE, 9540 117TH AVE. A place where LGBT youth under 25 can gather to have fun and learn about themselves and others in a safe, supportive, and caring environment. Doors at 7 p.m. Info: yo@shaw.ca.

10442 whyte ave 439.1273

CROCODILES
 SUMMER OF MAYE LIVES
blackbyrd
 MYOOZIK
 www.blackbyrd.ca

viva la revolution
CAFE MOSAICS
 10844 WHYTE AVE. EDMONTON
 780-433-9702

Alec Baldwin Kieran Culkin Rory Culkin Jill Hennessy
Timothy Hutton Cynthia Nixon Emma Roberts

LYMELIFE

FROM EXECUTIVE PRODUCER
MARTIN SCORSESE



— Susan G. Cole,
NOW Magazine

WINNER 2008 - CRITICS AWARD
TORONTO INTERNATIONAL
FILM FESTIVAL

"A leaner and meaner
American Beauty."
— Rob Nelson, Variety

"Ordinary People meets
Little Miss Sunshine."
— Pete Hammond, Hollywood.com

view the trailer at:
www.lymelife-movie.com

**EXCLUSIVE
ENGAGEMENT**

STARTS FRI. MAY 8TH

**PRINCESS
THEATRE**

10337 82 AVE. TEL: (780) 428-4771

TOP 10 RINGTONES

- 1 Right Round, Flo Rida ft. Ke\$ha
- 2 Kiss Me Thru the Phone, Soulja Boy
- 3 Crack A Bottle, Eminem
- 4 Dead and Gone, T.I. ft. Justin Timberlake
- 5 LoveGame, Lady Gaga
- 6 I'm On A Boat, Lonely Island ft. T-Pain
- 7 Single Ladies (Put a ring on it), Beyonce
- 8 Jai Ho! (You Are My Destiny), A.R. Rahman ft. The Pussycat Dolls
- 9 Untouched, The Veronicas
- 10 Boom Boom Pow, Black Eyed Peas

TEXT
MUSIC
TO 555

to download the hottest tracks,
ring tones and more



*Rogers & Mobius design are trademarks of Rogers Communications Inc., used under license or of Rogers Wireless. © 2008 Rogers Wireless

MAC EWAN

YOU BELONG HERE



MacEwan | School of
Communications

FREE INFORMATION SESSION

May 12, 5:30pm
Room 436 • 10045 56 St. NW

Advance registration required

780-497-5602

**DESIGN STUDIES
JOURNALISM
PROFESSIONAL WRITING**

www.MacEwan.ca/soc



myLook

Christie Gabriel | H&M Sales Associate

BY ANDREW PAUL

My Look: Comfortably Fun

Wearing: My shoes are ballet flats from Forever 21 which is also where I got this sweater-dress, and my red tights are from H&M.

Accessories: My necklace is from Forever 21 and I got this Baha' ring from the Internet.

Into: I like biology and political science. I also Rollerblade a lot and like spending time with my friends.

Wanna be in My Look? Send your photo to style@see.greatwest.ca.

FASHION • RETRO-SEXY • BY MARLISS WEBER | 347 words

How To Achieve That Classic Pin-Up Girl Look



Such A Betty | Celine Piquette, in the classic sexy style of the retro pin-up girl. PHOTO BY JIMMY HEONG

CELINE PIQUETTE SHOWS US HER TRICKS FOR ACHIEVING THIS SURPRISINGLY INNOCENT STYLE

Betty Grable's million dollar legs. Marilyn Monroe's bedroom eyes. The sleek, sultry lines of Rita Hayworth's evening gown and Doris Day's pert girl-next-door smile.

Ah, the glamour of the pin-up girl

every girl.

"The look is all about femininity," says Mars and Venus sales associate Celine Piquette. "It's about emphasizing the hourglass shape." So skirts are either sleek and streamlined or flirty and full, and because the look is a throwback to an earlier era, hemlines are longer, sitting below the knee to mid-calf.

"There's a playful innocence to the

"And hair should be full – bouffant, smooth waves, Bettie Page bangs – super-shiny and glossy," she adds.

Makeup artist Jillian Kaliel of Studio J Urban Spa says pin-up girl makeup should play up those bedroom eyes.

"Use liquid liner to define the upper lid, extending the line past the natural eye. Then use false eyelashes and attach them a little lower than

THERE'S A PLAYFUL INNOCENCE TO THE LOOK. EVEN THE SEXY VAMPIRISH STYLE OF BETTIE PAGE HAS AN INNOCENCE TO IT. IT'S ALL ABOUT TEASING.

– the 1940s and '50s answer to the centrefold – sans smut, of course. In those days, it was about a promise, a hint, a flirtation, instead of wham-bam, in-your-face modern icons like Britney, Lindsay, or Paris.

Today, your inner ingénue is still in vogue. And you can find her on Whyte Avenue at Mars and Venus, clothes and accessories (and general assorted neat stuff) for the starlet in

look," says Piquette. "Even the sexy vampy style of Bettie Page has an innocence to it. It's about teasing." Necklines, therefore, are surprisingly prim for so sexy a look, and boatneck and sweetheart lines reign supreme.

And the look is all about accessories. "Belts, flirty scarves, rounded-toe maryjane shoes and flowers in your hair – the accessories really make the style," says Piquette.

the natural line, so that it pulls the eyelid down slightly, for that sleepy, sultry look. Then finish with a soft beige shadow."

And for the lips? "Dark red lipstick with lips defined in a heart shape, slightly above and below the natural lip line, for a full, pouty, bee-stung look."

Yes, Mr. DeMille, she's ready for her close-up.



HG²
CLOTHING LTD.

120 - 10180 101st.
Manulife place
Edmonton, AB
780-424-1550

red ribbon
12505 102 AVENUE, EDMONTON, AB T5N 0M4 • 780.454.4336

Plaskett, Plaskett, Plaskett!

MUSIC PREVIEW • **THE NOVA SCOTIA INDIE ROCKER SCORES A MUSICAL TRIPLE PLAY ON HIS NUMEROLOGICALLY OBSESSED NEW DISC, *THREE***

JOEL PLASKETT

McDougall United Church (80025-101 St.), Thu. May 14 (7pm). Tickets: \$20, available through Ticketmaster (451-8000/ticketmaster.ca).

When Neil Young's tour brought him to Halifax earlier this month, Joel Plaskett was there. The Nova Scotian indie rocker had been a fan of his for years and had seen him play live before, but Young's confidence at this show blew Plaskett away: Neil would stop and start on a dime, changing the setlist whenever a whim struck him, and he pulled fearlessly from the more obscure parts of his back catalogue. But the real shock came during the encore, when Neil gestured to the lighting guy and a giant angel was lowered from the rafters, barely concealing a cheap keyboard, to help play "Like a Hurricane."

"We met the opening act later that night, and they said he only does that once every 10 shows," Plaskett says over the phone from Dartmouth. "There's this angel up there, every night, and once in a while he gestures, 'Bring it down.' And there's this glowing red telephone onstage that wasn't used once. There's a guy painting in the background. He had all this stuff, but when he's playing a song, he's so confident in it. And I thought, 'This is what success is.'"

For Plaskett to be in awe of such outright eccentricity makes more and more sense every year. After dissolving Thrush Hermit, the brash rock group he founded as a teenager, in 1999, Plaskett has evolved into that rare breed of indie musician who can experiment to his heart's content without alienating any of his devout fanbase, and who has managed to be prolific without ever really embarrassing himself. He's released several electric pop-rock albums with his backing band, The Emergency, as well as quieter folk projects released as solo records. 2007's *Ashtray Rock* was a concept album about drunk teenagers and unrequited love. On top of all that, he's branched out as a producer (for the PEI group Two Hours Traffic), hook singer (on rapper Classified's new single "One Track Mind"), and even actor (in 2008's *One Week*).

Now, with the release of his 27-song, three-disc magnum opus *Three*, the full scope of Plaskett's own eccentricities are on display — and thankfully, even his most left-field ideas are clever, chock full of melodies, and effortlessly catchy. It's structured as a three-act travelling record, with several in-song references to other parts of the album and nearly half of the songs' titles consisting of one word repeated three times.

SEE caught up with Plaskett last week to talk about the ambitious new album, numerology, and his cancer-delying cat, White Fang.

There's something about the new record, *Three*, that strikes me as a little subversive. Two years ago, your song "Nowhere With You" had a long run on Top 40 radio and was used in a Zellers commercial — your career seemed poised to pump to the next level. But then your follow-up album turns out to be this 27-song epic, which, for all its merits, isn't exactly the kind of record that millions of people tend to buy.

[Laughs.] And it's not back full of singles, either. There are a few songs on there that I know were catchy and whatnot, but this is a record that I made just because I wanted to. I thought it would be a unique challenge. Frankly, the success of "Nowhere With You" was awesome and really brought the pressure of making this CD home, and it's not like I'm competing with the likes of a "Greatest Hits" album or a radio-friendly record. I'm on the indie scene,



I find that most of what's kept me going is trying to challenge myself and challenge the audience that, I like to think, I earned, through making records and changing a little bit.

I suppose the flipside is you run the risk of wanting to record an album full of those radio songs, which is never quite how you've operated.

I've always been an albums guy. I love records. And I love a pop song. With a song like [the 2007 single] "Fashionable People," I love going the whole nine yards — we had a great time trying to make it as ridiculous and complete within the pop format as possible. I wrote a lot of the songs [for *Three*] quickly, and I had the luxury of recording in my own space. I was kind of like, "I wrote this yesterday. I'm going to go record it tomorrow." I'd lay down a bunch of stuff: drums, scratch bass and guitar, do some vocals. Then I'd go back, thinking I'm going to re-track it, and go, "Eh, it's fine." [Laughs.] It was more about capturing the enthusiasm that I felt for the song, whatever the song was, even on the darker ones... There's a song ["Heartless, Heartless, Heartless"] that we cut a couple of times, and I ended up going with basically the first take. Even though it was more imperfect, it felt more in tune with the words.

As far as the concept of threes goes, you've mentioned several variations on what it can mean: past, present, future; going away, being away, coming home; beginning, middle, end. Now, in reviews, critics seem eager to jump in and add their own interpretations. Are these references getting out of control?

Well, I went on [CBC Radio's] *Definitely Not the Opera*, and they were like, "You're obsessed with the number three! Do good things come in threes? Prove it!" For me, once I dove into that world and realized it was a theme on the record, I decided to go the full nine yards. If you look at the photo of me and the studio in the album, everything in it is set-decked in threes: three plugs plugged into the floor, three guitars on the wall, three cases, all the tapes on the tape shelf are organized in sets of threes. I just went total obsessive-compulsive, right

down to the faders on the board. So that was outlandish in itself, you know? I spent two days set-decking my space for a photograph. And I immediately saw certain things, aside from the song lyrics, which started to get even more pronounced once I knew that I was onto [the theme] — like the fact that it's my third solo record, I was 33 when I tracked the whole thing... and the idea that two things always have a chemistry that create a third thing. Out of a

conversation comes an idea

For the most part, you worked without your regular backing band. The Emergency, though they do appear on the final song, the winding, multi-part "On & On & On"

Yeah, I wanted to bring those guys onto the last track, because the song's about coming home, returning to form. I thought it would be appropriate. And also I didn't have any desire to play drums for 12 minutes straight.

And for the rest you play with Rose Cousins and Anna Egge on backup vocals, as well as your father Bill, who plays guitar mostly on the darker, folkier second disc. These are also the musicians you'll be playing with live for the show in Edmonton. Is there any reason your dad hadn't played on one of your records until now?

Well, he played a mandolin solo on [1999's] *In Need of Medical Attention* and... I can't remember if it was banjo or bouzouki, on [2001's] *Down at the Khyber*. Just small bit parts. When I was touring [2005's] *La De Da*, I asked my dad to come do some songs with me, and that's what got me on the idea that at some point I wanted to record him and me playing guitar. He's a really great player. But I didn't really have the songs to feature him until this record, and even here he's not on everything. He's a folk player.

What does he think about the peppier, more standard pop songs you do?

The thing about my dad is that he loves music. He emigrated from England, and he's real freewheeling, kind of a hippie. Both of my folks have been so supportive of me, growing up. He likes the rock 'n' roll stuff. Like "Fashionable People" he chuckles at. He enjoys it. But there's other stuff he loves.

You also had a cameo last year as a street busker in the wonderful Canadian film *One Week*.

I haven't seen it.

Really?

Yeah. I heard it's good. It's funny; we shot it a year and a half ago, but with no context. I didn't meet Joshua Jackson — it was just a scene with his love interest [Liane Balaban]. So we shot it, and then these ads came out, and I said, "Hey, that's the movie I'm in!" It was in theatres, but I didn't really want to go watch myself up on the screen.

So what did they tell you to do in that scene?

They said, "Really, what you have to do is sing, and make eye contact." That's what I did. I still don't entirely know the context. I gather it's a turning point in the film — she just found out he cheated on her? Then she walks down the road and sees me... something like that?

Basically Jackson's character knows he's going to die, and while living in the moment does this asshole thing where he cheats on his fiancée. Then she finds out, and as she's walking down the street, she sees you singing "A Million Dollars" — except the way it's shot, it looks, for a second, like she's considering cheating

on him with you. And you think, "Wait a minute, is she going to sleep with Joel Plaskett?"

[Laughs.] That's hilarious. I had no idea.

You've written well over 100 songs in your career. How many do you have in active rotation right now?

That's a good question. Obviously, with this tour, I've got a lot of ground to cover. If I'm going to cover a fraction of that triple record. But I can pick up a guitar and probably play about 60. That wouldn't be collectively with the whole band.

And how much of *Three* are you playing live?

Quite a bit. I'd say at least half of it. But it's changing, and we're only four nights into the tour [We're] covering a handful from each disc, and then I'm going into the back catalogue, and trying to reinvent a couple with my father and the girls. But we take requests, if people start yelling stuff and there's time in the show. One thing I've been really into is trying to make up stuff every night, and do some internal rhyming. Sometimes I go out on a limb and it fails miserably, but I'm trying to take a little more of a risk when I'm singing and even the way I'm informing the songs. I'll try and add or change or words on the fly, just to see if I can do it. It's not without its risks. [Laughs.]

Do you have any personal favourites on the record?

I really love the song "Lazy Bones." It's one I've been sitting on for a long time. Some people thought it was a sleeper, I think, but there's something about the sentiment — coming home, getting off the road, and allowing your mind to just go somewhere else. And also as a response to Hoagy Carmichael's "Lazy Bones," which is "Lazy all the day / How you ever gonna make a dime that way?" It's the answer song. "Wishful Thinking" was kind of the breakthrough for me. I did that in Memphis. That's what got the album started, because I invited Rose and Anna, who were down there for the same conference as I was. It started as a three-and-a-half-minute pop song, and then I recorded a bunch more verses. So they came in, and we were laughing, and I was like, "This is how I want to write — just make it up that afternoon." "On & On & On" was a risky but pleasant surprise, in terms of the way it went and how everything fell into place.

Actually, I wanted to ask you about that song in particular, because it's one of my favourites as well. It's long and sad, but also really funny, and gets at so much, there's angst about high school and becoming your parents, a tribute to people you know that have died, and even a verse about CBC host Shelagh Rogers.

Well, that's what I aimed for: to take all of the themes on the record and put them together in a way that was celebratory but without dismissing the fact that the whole second record is pretty blue. For me, it all comes back to my cat, White Fang. There's nothing more like getting home than seeing your cat. It's this weird, earless cat that is this source of fascination on a daily basis, like, "This cat's still walking around. She's got no ears. She lost them to cancer. This cat's so friggin' awesome." I made up that song about her, because she just sleeps all day. She's got no energy.

How old is she?

I don't know. She's a stray. But really old — on the home stretch. I just hope she lasts while I'm gone.

"IF YOU LOOK AT THE PHOTO OF ME AND THE STUDIO IN THE ALBUM, EVERYTHING IN IT IS SET-DECKED IN THREES: THREE PLUGS PLUGGED INTO THE FLOOR, THREE GUITARS ON THE WALL... I JUST WENT TOTAL OBSESSIVE-COMPULSIVE, RIGHT DOWN TO THE FADERS ON THE BOARD."

MUSIC PREVIEW • TAPE HISS! • BY MIKE DEANE | 730 words

A Cassette, A Booklet, A Work Of Art

YOU CAN’T BUY THE FAMINES’ NEW RELEASE THROUGH ITUNES — IT’S SOMETHING YOU NEED TO HOLD IN YOUR HANDS

THE FAMINES

w/ The Wicked Awesomes and Michael Rault: The Pawn Shop (10951 Whyte Ave), Thu, May 7 (8pm)

On July 14, 2008, Edmonton’s The Famines, a garage/punk/psych two-piece, played their first semi-public performance, a show at their jam space with just seven other people in attendance. *Vue Weekly* videotaped the performance, and now the audio version has been made into a limited-edition cassette tape. (That’s right, kids: a cassette tape. They’re back.) That tape is now getting a full release, accompanied by a 268-page booklet which documents nearly every minute detail of the performance — not just the lyrics, but an inventory of the gear, a map of the space, even the videographer’s fingerprints and credit history. This exhaustive store of information serves as a piece of band history in its attempt to provide a complete picture of July 14, 2008, not only as a performance but as a day in the history of The Famines.

This visually impressive tape/booklet, conceived by the two members, guitarist/vocalist Raymond E. Biesinger and drummer Garrett Heath Kruger, is the second release in the often-unusual Famines discography, and follows an EP available as a 2x7” cassette or eight-track, which was also visually stunning and sonically stripped down. The band shares minimalist values, and Biesinger, a successful illustrator, heads the striking and cohesive design that accompanies each release. I was able to catch up with Biesinger and Kruger in the same location where they de-

Warts And All | The Famines’ new cassette/booklet package has “an incredible amount of warts” — it says Raymond Biesinger. “But taken together, it’s a monument of sorts.” IMAGE BY RAYMOND BIESINGER

buted, their jam space above a south side mechanic’s shop, and found out just how this project came to be.

“There are two approaches to making art,” Biesinger says. “One is to come up with a concept and make it happen, and the other is ‘What do I have on hand and what can we do with it?’ Usually I’m completely repulsed by anything I do in an audio sense; I never listen to my own records. But I listened to this and I wasn’t repulsed — it was actually nice. And we started think that we could put this out as a cassette because we’d recently gotten access to a cassette dubbing machine.”

It seems almost a random stroke of serendipity that this recording

ever saw the light of day — but that is not strictly true. The Famines take a studied and deliberate approach to making music, and it doesn’t seem like a book with this level of detail and made with this amount of care just happens by chance.

“I had started putting out books last summer,” Biesinger says, “and when you run a publishing house you start thinking, ‘There are so many books to make.’ So we started thinking about coupling a book with the cassette to make it something very special. So we decided that we would develop context for the release. That’s something I hold very dear personally, because I have my history degree and it’s all about sources and takes on

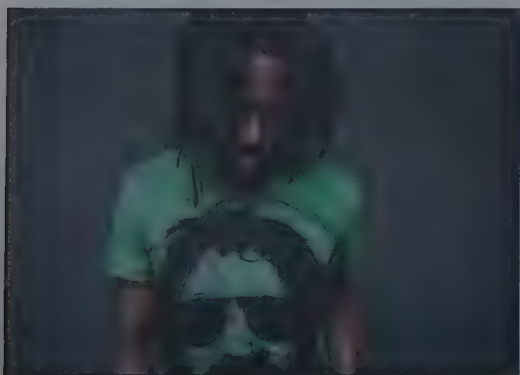
events and contextualizing.”

Okay — that explains how this object came to be, but not its unusual format or its extensive scope. Kruger explains that the release owes its format to band preference, and isn’t a statement on its own.

“I just think that the way records sound,” he says, “and cassettes and, like, the eight-track that we did before, they’re really raw-sounding, and I’m a big psych and ‘60s garage record collector, and when I hear the digital versions of those songs versus when it’s on my turntable, it’s like night and day. I would like to limit people’s choices to how they can hear it, but not for any other reason than that it’s the way I would want to hear

it. And because it’s our product, we can release it in as many or as few formats as we want.”

There’s a reason, Kruger says, why The Famines’ music doesn’t appear on CD: “If you’re a band whose artwork is tied in so heavily to the music, a CD robs it of a certain charm. By choosing a CD as a format, it takes away from what it actually is. When you get a record, you’re holding it with two hands, it’s this attainable thing. You paid 10 bucks for something; it’s not just a medium between a merch table and your iPod that you never look at again. I like that people have to get the music in the format that we choose to put it out on.”



Grab A Booklet Of Crabs And Your Dancing Shoes | Get ready to witness the k-os theory in action. PHOTO SUPPLIED

HOT TICKETS • MUST-SEE SHOWS

PASSING THE HAT

k-os
Edmonton Event Centre • May 3
Tickets by donation

Will the In Rainbows model work with a live show? K-os thinks it will: on his current tour, he’s doing pay-what-you-can shows where fans can watch his entire performance before deciding how much they think it’s worth. At first, Hot Tix was tempted to write this off as typical rapper braggadocio, until we remembered experiencing the same style of show every summer at the Fringe and the Street Performers Festival — and loving it! So show k-os some generosity, it’ll be good practice for the summer.

THUNDER FROM DOWN UNDER

Lenka
Brixx Bar & Grill • May 7
\$12 | Ticketmaster

She may describe herself as a “punk-ass art school student,” but this Australian flower child has chops. Just ask Cate Blanchett, who helped land Lenka her first professional acting job. Since then she’s left the outback and her band, Decoder Ring, in favour of L.A. and a solo career. The City of Angels loved her sound — on her first night in town, she watched Courtney Cox masturbate with a vibrator to her track “Follow” on the FX series *Dirt*. Vipes. Welcome to L.A., indeed. Please try not to get any funny ideas at her show.

DUDE, THAT’S SO METAL

Best of Edmonton Punk/Metal
Mead Hall • May 1-2
\$15 | At the door

Sorry, folks: this show has nothing to do with SEE’s Best of Edmonton reader survey (see page 5). It was Edmonton’s metal/punk community that helped select the finalists for this epic battle of the bands that will see the likes of Striker and All Else Fails face off on Friday for the title of the city’s most metal band. And on Saturday, expect sheer madness in the pit when Down the Hatch, Green Diesel, and Whiskey Wagon vie for the honour of best punk band. It’s bound to get messy, but try to play nice, kids.

MUSIC PREVIEW • **NEW SOUNDS!** • BY PIOTR GRELLA-MOZEJKO | 502 words

He Can Be Our Wingman Any Time!

MICHAEL MATTHEWS BREAKS CANADIAN CLASSICAL MUSIC'S 10-MINUTE RULE IN HIS ORCHESTRAL TOUR DE FORCE

A SPACE ODYSSEY

Featuring the Edmonton Symphony Orchestra in works by Michael Matthews, Joseph Haydn, and Gustav Holst. Winspear Centre (9720-102 Ave), Fri, May 8 (7:30pm) & Sat, May 9 (8:00pm). Tickets: \$20-69. Info: www.edmontonsymphony.com.

"No Longer Than Ten (10) Minutes."

That's how R. Murray Schafer, Canada's best-known classical composer, entitled one of his pieces back in 1972. The tongue-in-cheek work made fun of Canadian orchestras' lamentable fear of ... Canadian music. How many times have Canadian composers heard those dreaded words? A lot.

"Things have not changed much since Schafer poked fun at our orchestral moguls, have they?" I'm directing my question to Michael Matthews. A performer who has played all over the world, and a composer who has received a string of important commissions and awards (including the coveted Italian Premio Musicale Città di Trieste), the Winnipeg resident should easily be counted among Canada's most successful musicians. His work "Between the Wings of the Earth" appears on the ESO's innovative programme *A Space Odyssey*, which combines sound with outer-space imagery supplied by NASA.

"They haven't and they have," is Matthews' diplomatic answer. "I often think about it and am becoming convinced that a lot depends on such factors as individual preferences of conductors and orchestras' board of directors; as always, you will find those who will not hesitate to take risks and those who will only do the necessary minimum to meet the quota."

Matthews is talking about the much-discussed — some like it, some hate it — "Canadian content" re-

quirement. To get certain grants, our orchestras must show commitment to domestic repertoire. So they will commission new works, but often their assumption is that Canadian composers cannot deliver and compete with either European classics or American populist fluff. The commissioned work must therefore be short and sweet. Would Matthews agree?

"Yes, to a degree. It's not the rule, though. Look," he smiles, "my piece is almost twice as long! Perhaps I'm lucky, but the situation in Winnipeg is different. I can, and I do, write longer pieces. Ha, I can even write my own music! ... Orchestras dread alienation. Composers have separated themselves from society. Society has separated itself from composers. And orchestras are in between ... How do you get out of this conundrum?"

"Usually by commissioning those who are ready to compromise!" I reply.

"Maybe so," Matthews says, "but there are orchestras out there that will ask for something different. They believe in innovation."


True. Commissioned by the Manitoba Chamber Orchestra and based on a poem by the Chilean poet Pablo Neruda, "Between the Wings of the Earth" is a powerful study of personal emotions and a rarity: a Canadian orchestral work of real value. "To me," he says, "this music is a metaphor for our experiences of nature and life as an ever-changing kaleidoscope of events from which we then try to draw meaning. It's a very personal piece."

I ask Matthews a final question: "Pop music rules, yet you still compose. Are classical works relevant today?"

"On a bad day, I would say no," he says. "On a good day, I would say yes." The answer is ambiguous, but it looks like Matthews has a great many good days ahead of him.



Message From Michael | Michael Matthews' "Between the Wings of the Earth" sits comfortably next to Holst's "The Planets" at the ESO's *A Space Odyssey* concert. PHOTO SUPPLIED



BUDDHISM Here & Now

A Public Lecture with:

LAMA OLE NYDAHL

TUESDAY MAY 12 at 7:30 PM

SILENT AUCTION FUNDRAISER at 7:00 PM

MAJLAP THEATRE IN THE CITADEL
9828-101A AVE

TICKETS: \$15 at the door / \$10 in advance

Edmonton Way Buddhist Centre • Edmonton • edmonton@diamondway.org • 780-443-1111

NorQuest
COLLEGE

www.norquest.ca

Business Administration Diploma

Specialize in marketing or accounting

Your **Quest** for
a **career** starts here.

Call 780-644-6000





PUB

LIVE ENTERTAINMENT



Come in and listen to the "brilliant and fresh" sound of
DINO DOMINELLI
Saturday May 2nd • Sunday May 3rd

EDMONTONPUBS.COM

HISTORY AND HOSPITALITY...
ON TAP



PUB

LIVE ENTERTAINMENT

DUANE ALLEN
APRIL 30TH & MAY 1ST
DINO DOMINELLI
MAY 2ND & 3RD
TONY DIZON
MAY 5TH & 6TH

DAILY HAPPY HOUR SPECIALS

FOR RESERVATIONS CALL 780-497-7800

WWW.EDMONTONPUBS.COM

CATERMAN • DOR OF THE COTTAGE • 10230-87 STREET

RED STAR

WEDNESDAY MAY 3
REGGAE PARTY
ARMY OF WORDS
& AMINDER BROWN

WITH RESIDENT DJ JUNIOR BROWN
SERVING JERK CHICKEN • RICE N PEAS • CORNBREAD
CURRY CHICKEN ROLL • VEGETABLE CURRY ROLL
DRESSING • ALL NIGHT DRINKS SERVED AT \$3.99 | 10230 JASPER AVE

MACEWAN

think Balance

You know what it's going to take to get that
job and keep it – and MacEwan can help.

Balance work, family and school by taking
university and college courses when they
suit your schedule. It's as easy as
ever to earn your degree or
diploma part-time.

MacEwan delivers courses on
campus or off campus, through
eCampus, and computer
managed learning.

Start in May or July

For more information,
call 780-497-INFO or visit www.MacEwan.ca/balance.

www.MacEwan.ca

MUSIC PREVIEW • **CANUCKS!** • BY TRENT WILKIE (502 words)

Endless Road, Endless Water

ROAD-SCARRED, FRENCH-SPEAKING, AND UNFAILINGLY POLITE: ARE THE DARCYs THE ULTIMATE CANADIAN BAND?

THE DARCYs

The Hydeaway Art Space (10709-100 Ave), Thu, May 7 (8pm). Tickets: \$10 at the door. All ages.

Every band in the world should have to do at least one small van tour across Canada. It should be a universal law. A hazing ritual in the purest sense, this approximately 7,000-kilometre trek turns bands from gelatinous mounds of idealistic putty to road-worn performers. The Darcys are in the midst of one of these travelling Malthusian checks. Through unending prairie skies and perpetual tree-lines, this Toronto/Halifax ensemble is in a perpetual search for their next gig, unfazed by the vast open spaces and even enjoying the ride.

"It's funny," says drummer Wes Marskell, "because I've been through the provinces with my parents and whatnot when I was younger. But Mike [aka multi-instrumentalist Mike La Riche], he's never been outside Ontario, so it's fun to live through him. He gets so excited about every little thing. He didn't know what a mountain was until we



If I Had A Rocket Lawnchair... | The Darcys barely have time to sit down as they tour across Canada in support of *Endless Water*. PHOTO BY MICHAEL NOVALSKI

nouncing it properly. They usually said, 'No, that's not it.'"

For The Darcys, every song is a story. Even the way they recorded the album seems like an obscure anecdote about the Canadian national temperament: don't bite the hand that feeds you, because that wouldn't really be polite. "We ended up recording it ourselves in the Waterloo Region's Children's Museum," Marskell says. "But it was under the stipula-

"[BAND MEMBER] MIKE LA RICHE DIDN'T KNOW WHAT A MOUNTAIN WAS UNTIL WE GOT TO CALGARY."

got to Calgary."

The Darcys' current album, *Endless Water*, embodies that nomadic feeling. From the yearning vocal track of "When We Were a Wilderness" (my pick for coolest song name of the year), to the yellow line rhythmic drumming of "We Twin Bruises," *Endless Water* is a Hinterland Who's Who of provincial personality. Even the title track reeks of Canadiana, with the opening lyrics "Je ne suis pas vrai" tipping the hat to La Belle Province.

"The French lyrics had to do a lot with the expression of the song and the way we were trying to convey it at the time," Markell says. "I think that it is a very Canadian thing to do, actually; I think it's part of our charm. The funny thing is that we had to call everyone we knew who spoke French to see if we were pro-

tion that we wouldn't do any recording when the museum was open or when anyone was there. So we had to stay up all night and sleep all day in order to use the place. It was a very interesting experience."

It seems The Darcys will survive this round of touring. Their love of the land they represent pushes them on and on and hopefully will spawn new albums and future tours. Actually, they're already making plans.

"The Yukon is the one uncharted place that we want to get to," Marskell says, "especially the Dawson City Music Festival. There or somewhere in Newfoundland. I'm sure Europe and beyond would be great, but there are some great places in Canada we haven't played yet."

Somewhere between Bella Coola and St. John's, there's another Darcys song waiting to happen.

OPEN MIC NIGHT GOT JAM?

■ P.M. EVERY WEDNESDAY • HOSTED BY DUFF ROBINSON.



9013-88 AVENUE • 465-4834
WWW.EDMONTONPUBS.COM

LIVE ENTERTAINMENT:
MAY 1-2 • JAMES THURGOOD
MAY 4 • JIMMY WHIFFEN
MAY 6 • DUFF ROBINSON

KARAOKE

8 P.M. EVERY THURSDAY • HOSTED BY NICOLE

MONDAY TO SUNDAY OPEN AT 11:30 A.M.



EDMONTON PUBLIC SCHOOLS

school4you.ca

SCHOOL IS the reason I am a
compassionate person

LATITUDE

EXHIBITION DURATION: APRIL 10 - MAY 16

JON SASKI

MAIN SPACE

SOME UNABASHED OPTIMISM

ADRIAN KOLERIC

PROJEX ROOM

HERO

PROHIBITION



BILL IS COMING



Light and 3.75 Red Bull all night

MUSIC PREVIEW • SHIT-DISTURBER • BY TOM MURRAY 176 words

The Blackened Soul Of Lorrie Matheson

Blood In, Blood Out | Lorrie Matheson opens his heart on his album *In Vein*. PHOTO SUPPLIEDTHE CALGARY SINGER/SONGWRITER CHANNELS HIS ANGER INTO HIS CAUSTIC NEW ALBUM, *IN VEIN*

LORRIE MATHESON

w/ Mark Davis, Blue Chair Café (9624-76 Ave), Fri, May 1 (8pm). Tickets: \$15, available at the door.

There's a point that you get to in your work where you just can't continue doing what you do.

For many people, that would mean quitting, or at least revisiting the notion of what they do for a living. For Calgary singer/songwriter Lorrie Matheson (who also juggles work as a record producer and engineer with booking and providing live sound for a popular city venue, the Marquee Room), it was a little more complicated than that.

"I'd see these kids when I was watching the P.A., and the way they were carrying themselves ..." He sighs as he takes a break between mixing sessions for Calgary's Thighs. "Getting hammered and laid is the only thing on their minds – this base sort of human stuff, no thought or intelligence involved. It got to be too much – and the thing is, I told the owners, 'Look, I'll book, but I can't work at the club anymore,' and they asked me why? I said, 'Because it blackens my soul.'"

Matheson laughs at his melodramatic answer.

"They kinda looked at me and said, 'Oh ... okay.'"

Matheson has always been a bit of a shit-disturber, even as far back as the mid-'90s, when he managed to offend about every third musician in

Calgary with some very pointed observations about the music scene in a local weekly cover story interview with his onetime band Fire Engine Red. Nothing was said maliciously, but as with Matheson's frustration about seeing misplaced energy at The Marquee ("Hey, likely I was a bit like that at that age as well, but, uh, I don't remember being quite so stupid"), his interview answers were frank and candid, but not deliberately combative. You could characterize Matheson as an angry man, if you'd like – it's a simplistic way to describe his worldview, but he'll accept it.

He's still angry at 40, but the targets on his latest album, *In Vein*, are less scattershot than they were when he was younger. That might be because his vantage point has now changed, and the "soul-deadening" experience of watching twenty-somethings fritter their lives away while seeing the sad results of such behaviour in his own generation has sobered him considerably.

In Vein is a dark album – the songs are sometimes self-lacerating, as on "Another Seven Minutes (Shot to Hell)," a jab at his own cigarette addiction; and sometimes directed at friends who couldn't quite make the shift into adulthood, as on "You Can Pierce the Dark" and "Down on the Main."

"Both those songs were for this guy I know who died a while back," Matheson explains. "He was smart and funny and passionate, and he started doing smack late in life. I don't think he even had a drink until he was 30 or 35 – and then he

went off, lost his job, his house, and his wife. This was a guy I saw three times a week for 10 years, and the last time I saw him he had no idea who I was. Six months after that he died; and the thing is, I heard and went, 'Oh. Okay.' I wasn't sad and I was mad because I just didn't feel anything.

"What a waste."

In Vein isn't quite as unrelentingly bleak as all that, though – at least not musically. With friend and occasional collaborator Jay Crocker on board for production duties, there's plenty of musical colour to offset the stark acoustic outline – horns, piano, keyboard touches. "That was the goal, that's why I asked Jay to produce," Matheson says. "From a musical standpoint, he's just amazing. He has wicked ideas, and all the players except [longtime musical associate] Brooker Buckingham are guys in Jay's band. His musical chops are so well-developed and different than mine, but he knows what I want and like, and the guys deliver – there's so much joy in their playing."

He loves playing with Crocker and his musicians, but economics are a bitch; Matheson will be going solo for the seven-date tour with Saved by Radio labelmate Mark Davis, using a few stage gadgets in lieu of an expensive band.

"I just paid off the last tour," he explains, "and I was heavily in debt from my last record. I'll take some of what I call my 'mini-robots' out with me – the loop station, delay pedal and an Omnichord. It's not quite the same as a band, but you still get some cool textures."



Spirit Personality
BAT FOR LASHES
Two Suns
(EMI)

★★★★☆

Like Tori Amos, Natalie Merchant, Beyoncé, and Garth Brooks before her, Bat for Lashes' Natasha Khan has many personas inside her, all battling for studio time. Her alter ego on *Two Suns* is "Pearl," a blonde femme fatale whose narcissistic presence emerges on tracks like "Siren Song" and "Pearl's Dream." (The more mystical, earthy Natasha, meanwhile, is the one who dedicates the album to "all the gracious muses and magicians" whose light she basked in "while this music was growing inside me.") I'm of two minds about this album. One part of me — oh, let's call him "Sergio" — finds all this "duality of woman" stuff and the lyrics about "1,000 crystal towers in 100 emerald cities" eye-rollingly pretentious. But my other self — my true self — got so swept away by Khan's rich, charismatic voice and her incense-in-the-nostrils Tori Amos atmospheric that the lyrical shortcomings hardly seemed to matter. She's a star, no doubt about it, and if she wants to claim there are two of her, so be it — especially if it means we can expect twice as many albums from her as her career develops.

PAUC MATWYCHUK



Love, Love, Love
BOB MOULD
Life and Times
(Anti)

★★★★☆

If Bob Mould is really concerned about being dragged "back to the places I left behind / the old, the old life and times," as he sings on the title track of his new album, he could have fooled me. The former Hüsker Du frontman made a break with that noisy trio 20 years ago on his acoustic solo debut *Workbook* and seems to be surveying the sonic landscape he's subsequently travelled on the 10 tracks gathered here, from the almost subliminal cello underpinnings that recall his early solo work to the power pop of "MM 17" and "Argos," which could have come from any of the albums he made with Sugar, to the Auto-Tuned "woo-woo" of "The Breach" and various cheesy keyboard effects that recall his electronic dabblings on 2002's *Modulate*. The constants are Mould's tuneful groan and his knack for big choruses that stick to the roof of your head. But time seems to have pruned back his penchant for excess bitterness and instrumental bloat. For the first time in a while, you might even feel encouraged to look forward to the next Bob Mould album.

SCOTT LINGLEY



Cute Stuff
DEATH CAB FOR CUTIE
The Open Door EP
(Atlantic/Barsuk)

★★★★☆

I can't help but feel that there isn't a real reason for this release. Sure, it's full of the leftovers from *Narrow Stairs* — but these surplus songs attempt nothing new. Perhaps as a way to milk the acclaim of what's arguably Death Cab's best release, *The Open Door EP* continues to bring the despair. For a band with this much popularity in both the sad circles and with the music supervisors on hit twentysomething TV shows, this five-song set reveals a Ben Gibbard still unable to find his way out of his ever-present love-funk. On "A Diamond and a Tether," a man wonders why he can't be in love while admitting he has "fantasies about being alone" — mildly amusing, considering the always-woeful Gibbard has recently gotten engaged. The EP's highlight, "Talking Bird," isn't even a leftover, but a completely stripped, cutesy demo of a *Narrow Stairs* track. Still, the songs on *The Open Door EP* won't disappoint any Death Cab fans — even a collection of b-sides as sparse and unadventurous as this one adds to the band's ever-growing catalogue of melancholy and heartache.

TRENT WILKIE



Assault And Battery
THIS IS A STANDOFF
Be Disappointed
(Universal)

★★★★☆

I wasn't five seconds into *Be Disappointed* before I was slapped in the face with the snap of the snare drum and beat down with technically flawless guitars — it was as if I'd walked into a bar fight. I quickly realize that This Would Be A Standoff, so I fought back by banging my head, tapping my feet, and pumping my fists.

Really, that's the only way to defend yourself against Canada's punk rock champs. They've maintained the sound of their first release, *Be Excited*, but *Be Disappointed* has a more complex, melodic push to it that makes it a clear improvement on its predecessor. With every chord and every note working together like a Stanley Cup-winning hockey team, the album flows seamlessly from verse to chorus and from song to song. The album title could be interpreted as a band's defensive way of beating their critics to the punch, but I think TIAS are using the type of slang where they say one thing and mean the opposite. In that case, I have never been more disappointed by an album.

JAMIE REINHART



Good Vibrations
STRATHCONA STRING QUARTET
Blue by Four
(SSQ)

★★★★☆

During my student days, I worked for Sam the Record Man's classical section. One day, a guy showed up and asked for a CD by the classical artist k.d. lang. "Classical? What makes her classical?" I enquired. "Well," said he, "I heard her on the radio singing with violins." And although strings do not make a genre, people may get confused while listening to Edmonton's Strathcona String Quartet's newest CD, which is full of classically dressed yet swinging tunes, with the presence of two superb jazz musicians, trumpeter Joel Gray and bassist John Taylor, only adding to the confusion. Is this music dumbed-down classical or spiced-up jazz? Neither! The pieces are either original compositions or arrangements by George Andrix, the American composer and musician and the last of a dying breed of North American gentlemen. Born in 1932, he is as spry as an Olympic athlete, except he does not do steroids. Andrix has found his own light-hearted way of cross-pollinating styles and genres, and does it beautifully. A great disc for long, quiet evenings when good vibrations count more than anything else.

PIOTR GRELLA-MOZEJKO

LISTEN • BY FISH GRIWKOWSKY

BILL CALLAHAN
SOMETIMES I WISH WE WERE AN EAGLE

You remember Bill Callahan of (smog), of course — he's the man who brought us "Dress Sexy at My Funeral," and that creepy talk of holding an unlucky special someone down on the cold floor, but always with such magical calm and, let's face it, compositional beauty. The man is a carpet beetle glistening — you can't help but pay attention to where he's going ■ scurry next

In this case it's somewhere impossibly transfixing. Now on his second solo album, Callahan's wit is fire-blackened by a breakup. These wood- and string-flourished mantras and even a few moments of experimental noise are his targeted attempt at escape from the pain.

On the freaky "My Friend," Callahan actually growls the title in a demon voice, saying he and his lost lover are not of the same tree, "but like two pieces of the gallows — the pillar and the beam." Then there's "Eld Ma Clack Shaw," which honestly screws me to the wall. First he cries, "How. How? HOW?!" after waking up to the ghost touch of his long-departed lover. Jesus, so familiar.

Next, he sings journalistically, he's awakened by a dream of the perfect song, one which will help him shake the memory. He writes it down frantically in the night. But the next morning he discovers his words are complete nonsense, like the digital clock numbers ■ *Waking Life*. In the meta song, he sings the gibberish anyway. I'm arguing this is the best thing Callahan's ever written.

The rest is just as pleasantly unnerving. Is he serious under the cheerful '70s strings singing, "It's time to put God away"? Elsewhere, the Arabian horns on "The Wind and the Dove" sway into cheerful guitar but more crushing lyrics. Callahan's odd fetish to emotionally mislead is in its finest form. In

all, my favourite CD of '09 so far
★★★★★

DEPECHE MODE
SOUNDS OF THE UNIVERSE

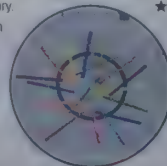
Starting off with its own version of a waking-up THX sound ID, Depeche Mode's new album at first appears to be a solid stab at filling U2's foolishly abandoned slot on the vacant dance-floor. Completely stuffed with engaging little noises, David Gahan still manages to sound emotionally surprised that

life is shit for servant and master alike after all these years on the same subject if the whole album kept up their weird Kraftwerk vs. Ella Fitzgerald heat and tension. ■ might actually be able to penetrate ■ oiled-up UFC America oddly alienated by Euro gay

As ■ stands, the songs don't so much collapse under all the layering and embellishment as fall to noticeably nova in the first place. This seems weird, but I like the Notwit-y production more than the songs under it. Still, in the context of a bathroom with a lot of ■ pumping through your head, this might be for you — especially the meaty, male-choral "Wrong."

Hit and miss, really. Stadium-designed songs, better with the light show. I'm sure

★★★★☆



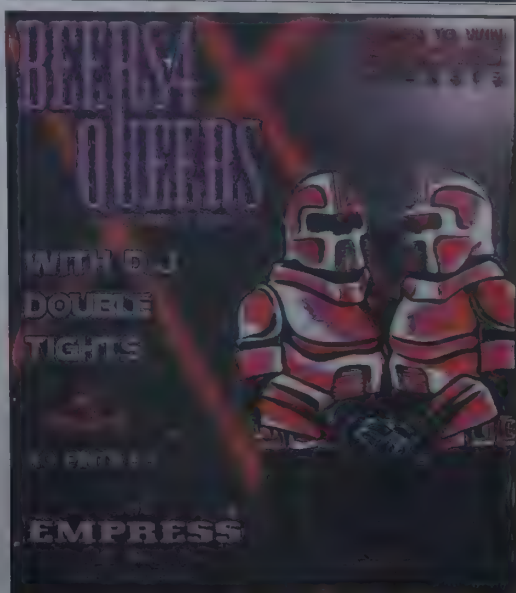
OLD SCHOOL PEARL JAM
VITALOGY (1994)

Stripped-down and downright punk at times, this album is the antidote to

Pearl Jam's easily-lampped

and Nickelback-copied early chest-beating. Despite a couple of annoying experimental tracks, including one with mental patients talking, rockers "Not for You" and "Spin the Black Circle" are the highlights of PJ's career. And "Better Man"? File under "guilty pleasure."

★★★★★



the art of beer
Sugarbowl
10922 88th Avenue



Maggie Walt's
**WAREHOUSE
SALE**
*STARTS
FRIDAY
MAY 1ST*
**50%-90%
OFF**

*"Our biggest sale
of the year"*

*Exclusive
Designer Fashion
at very modest prices*

11217 Jasper Avenue
(780) 482-1238

Parking in back

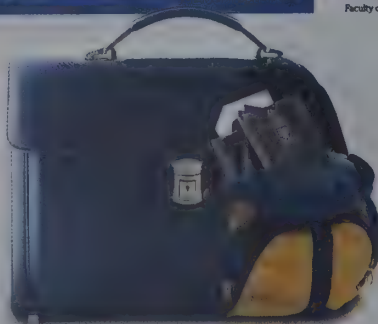
Maggie Walt

Tracy Grabowski Photography

European Adventures
Getting Around Airfares

Destination	Getting Around	Airfares
Amsterdam	\$49	\$49
Berlin	\$49	\$49
Brussels	\$49	\$49
Geneva	\$49	\$49
London	\$49	\$49
Madrid	\$49	\$49
Milan	\$49	\$49
Paris	\$49	\$49
Rome	\$49	\$49
Vienna	\$49	\$49

TRAVEL CUTS
www.travelcuts.com



**Earn a Living
While You Earn a Degree**

Now, you can work toward your Management degree and keep your day job too!

Through evening and weekend programs at our Edmonton and Calgary campuses, you can earn a recognized Bachelor of Management degree even as you hold a full-time job...an opportunity that makes the U of L an attractive choice.

- Study full-time or part-time
- Starting in fall 2009, you can complete the full 4-year BMgt degree in Edmonton or Calgary
- If you have a business diploma, you can complete your BMgt in as little as 2 years
- If you have a non-business diploma, contact us to customize your degree
- Choose from the majors employers demand: Accounting, Finance, Human Resource Management, Marketing, General Management, International Management
- Enrich your future prospects with our international, work/study abroad, and co-op programs
- Learn from industry leaders and PhD-qualified specialists

EDMONTON CAMPUS 780.424.0425

EARNandLEARN.ca
MANAGEMENT DEGREES WHILE YOU WORK

MUSIC BUZZ • MUNICIPAL HAPPENINGS | 614 words

Songs From A (Very Big) Room



WILDLIFE FISH GRINWICKSKY
COULD LEONARD COHEN BE MAGICAL? HE CHARMED THE COLISEUM AUDIENCE AND TAMED ITS FAMOUSLY UNRULY ACOUSTICS TOO

So graceful, so completely in his element, Leonard Cohen was one of the top couple Coliseum shows of all time. Being in possession of a simply infatuating charm and grace, which saw him thank everyone in his band twice, then even nod to the lighting monkeys by name, his music was luscious, familiar, heart-breaking, and poetic. This was especially true on fundamentals like "Famous Blue Raincoat" and "Su-

remarks were tremendously moving, wishing us the love of friends and family and, if that was not our fate, the blessings of solitude.

So frail, mannered, and dignified. When he leaves us one day, I am so going to bawl for a week straight in the arms of my love

Hey, have you seen this beautiful madness? I've been waiting to re-link to this incredible video and the LRT expansion (for which Sheri Barclay flew from NYC to Edmonton) makes for serendipity. Fasten your seatbelts: the shocking and innovative work of Von-Lukester. Use your eyes and fingers and type: youtube.com/watch?v=7GtZT-ITgQ

More news of the faraway cartoonist Steve Notley went and saw Richard Buckner in Seattle on the weekend. Field reporter Notley, who admitted to crying during the show like a gay baby, had this to say about it: "He

LEN'S PARTING REMARKS WERE TREMENDOUSLY MOVING, WISHING US THE LOVE OF FRIENDS AND FAMILY AND, IF THAT WAS NOT OUR FATE, THE BLESSINGS OF SOLITUDE. WHEN HE LEAVES US ONE DAY, I AM SO GOING TO BAWL FOR A WEEK STRAIGHT.

zanne" — deeper, sometimes crackly, but perfect.

But even more importantly, it was by far the best sound I've witnessed in that round arena, unbelievably crisp and centred. The hanging curtain at the back assisted, but it was simple science that truly deserves the credit. Because he played relatively quietly, even in uptempo numbers off *The Future*, none of our typical structural troubles echoed wildly through the beer concourse. So concerned was Cohen with the sound, we shooters had to promise to keep our cameras as silent as possible as we took pictures up front. But the resultant atmosphere was, in a word, unique.

Neil Young's distorted solos anywhere above the balcony line were mud by comparison. Each Canadian legend's show was obviously a different sonic experience — no kidding, smartass. But is that it, then? We just give up? Is the sound issue at the Pillbox simply unsolvable by any human effort? Cohen, our saviour, proved otherwise — how so much more can be gotten out of less.

In sound and in character — with every tip of his hat and skip off the stage. Cleverly, the skilful band followed "Closing Time" with "I Tried to Leave You," after which Len's parting

didn't play with anybody, natch. Just him and his five or six guitars and his magical pedals and a little gadget that looked like a harmonica that he'd put up to the strings to make them even sadder-sounding than they already were.

"He didn't say anything about Edmonton during the show itself. I went over and said howdy after it was over. He reeled to learn you were [SEXUAL/RELATIONSHIP DETAIL OMITTED FOR SPACE] and asked after folks in relatively general terms. He says he's living in upstate New York these days.

"As for the show, it seemed like a classic Buckner show. He's shaved these days, but he's still wearing checkered shirts. He still doesn't stop for applause between songs, just rolls on in to the next one, using some wacky reverb pedal to back himself up a few bars.

"I don't know his albums as well as I should, but he seemed to draw a lot from *Bloomed*, *Devotion + Doubt* and *The Hill*, and he wrapped up his set with 'This is where things started going bad' — probably not the title of the song — the one that got to me."

For more information on Richard Buckner, Stephen Notley, or Seattle, try typing "party naked" into wikipedia.com.



RCE
 BEST OF EDMONTON

line cantilon family of choirs celebrates spring in song
 Sunday, May 3, 2009 3:00 pm
 McDougall United Church 10025 101 Street
 tickets: \$95/\$30 students \$80/420-9175
CANTILON
cantilonchoirs.ca 780-732-9262

When life changes gears, your education shouldn't get stuck in neutral.



AU student Lisa in Halifax, Nova Scotia, Canada

AU flexibility lets you shift your schedule to suit your situation.

For AU student Lisa, being able to customize her education to suit her specific requirements has been a real plus.

Lisa lived abroad for three years, and when she returned to Canada, she wanted to continue her education on a part-time basis.

AU is proving to be the perfect fit, as Lisa is studying for her AU management degree while working full time.

Flexibility. Another reason why AU stands out as a global leader in distance learning excellence.

standout
www.athabasca.ca/standout
 1-800-788-9041

Athabasca University

LIVE MUSIC**THURSDAY****Live Music**

DAVE AND CORA BLUE CHAIR CAFÉ, 9624-76 AVE. **FAUNTS PAWN SHOP**, 2ND FLOOR, 10551-82 AVE. Doors at 8 p.m.
MAHARAJA HAVEN SOCIAL CLUB, 1520A STONY PLAIN RD. With Treetone.
MINDWISER URBAN LOUNGE, 10544 WHYTE AVE. With Rattle Snake Borneo.
PETER CHERNIAWSKY VARSONA SECOND CUP, 106 ST. WHYTE AVE. Doors at 7 p.m.

Dis/Club Nights

HIGHER LEVEL THURSDAYS LEVEL-2 LOUNGE, 11607 JASPER AVE.
MIA FELLOW BUDDY'S PUB, 11725B JASPER AVE.
PUNK RAWK BINGO NEW CITY, 10081 JASPER AVE. Doors at 9 p.m.
SURELY TEMPLE THURSDAYS TEMPLE, 10030-102 ST. Doors at 9 p.m.
URBAN SUBSTANCE THURSDAYS GINGUR SKY LOUNGE, 5505-718 AVE.

FRIDAY**Live Music**

DAVE HOODSON STEEPS TEA LOUNGE, 12411 STONY PLAIN RD. Doors at 8:30 p.m. Info: 488-1505.
DUSTIN BENTALL QUEEN ALEXANDRA HALL, 10425 UNIVERSITY AVE. With The Flying Kegs. Doors at 8 p.m.
GUNSMOKE LIKWID LOUNGE, 10081 JASPER AVE. With On the Brink and Phantom Creeps. Doors at 9 p.m.
HANSON BROTHERS PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With Potty Umbrella and Old Wives. Tickets through Ticketmaster and Blackbird.
KYIV CHAMBER CHOIR FIRST PRESBYTERIAN CHURCH, 10025-105 ST. Doors at 7:30 p.m.
LABOUR FESTIVAL CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE.
LESSOND HYDEWAY ALL AGES ART SPACE, 1209-109 AVE. With Westfalia, Headaches, Floa and Chris Tenz. Doors at 7:30 p.m.
MARK DAVIS BLUE CHAIR CAFÉ, 9624-76 AVE. With Lorne Matheson. Doors at 8 p.m.
MINA HAVEN SOCIAL CLUB, 1520A STONY PLAIN RD.
ON THE SIDEWALK BLEEDING JET NIGHT CLUB & SPORTS LOUNGE, 9221-34 AVE. With Empire Assassins and Further From.

PRAIRIE CATS FRESH START BAKERY & BISTRO, 484 RIVERBEND SQUARE With Peter Pirquet. Doors at 7 p.m. Tickets: \$5 at door.
RED HOUSE KAWCEKS, 9303-50 ST. Doors at 8 p.m.
SEPTEMBER STONE STARLINE ROOM, 10030-102 ST. With My Sister Ocean and Light. Doors at 9 p.m. Tickets: \$12 at door.
STEVE FISHER BAND HULBERT'S, 7601-115 ST. Doors at 8 p.m. Tickets: \$15 at door.

TARA DAVIDSON QUARTET YARBORO SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m. Info: www.yarbirdsuite.com.
UPTOWN FOLK CLUB CANADIAN LEGION NORWOOD BRANCH, 11150-82 ST. With Suzie Vinnick and Jan Baker. Doors at 7:30 p.m. Tickets: \$12 in advance, \$15 at door.
UTAH PHILLIPS TRIBUTE CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE. With Guy Smith and more. Doors at 7:30 p.m. Info: www.mayweek.ab.ca.

Dis/Club Nights

BITHI BITCH BITCH NEW CITY, 10081 JASPER AVE. Doors at 9 p.m.
CONNECTED FRIDAYS BANK ULTRA LOUNGE, 10765 JASPER AVE. Local house and international guest Dis.
DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE. With Generation LIVEXX. Doors at 10 p.m. Info: 414-0233.
DI DONOVAN NEWCASTLE PUB AND GRILL, 6108-90 AVE.
DI EDDY TOONFLASH BUDDY'S PUB, 11725B JASPER AVE.
DI SEXXXY BOOTS BAR, 10242-106 ST.
DI SHAWNIBS ON THE ROCKS, 10740 JASPER AVE.
DROP THE LIME BANK ULTRA LOUNGE, 10765 JASPER AVE.
EXCISION BRUXX BAR & GRILL, 10030-102 ST. Doors at 9 p.m. Info: www.starlinerroom.ca.
FORBIDDEN FRIDAYS EMPIRE BALLROOM, #2687, WEM, 8882-170 ST.
FORMULA FRIDAYS LEVEL-2 LOUNGE, 11607 JASPER AVE.
MOD CLUB HALO LOUNGE, 10538 JASPER AVE.
TRANCECORE QJS TEMPLE, 10030-102 ST. With Marlian

Static, Emeraldhinn, Deeraale, Bassj-n-key and Cool Bears. Doors at 9 p.m. Tickets: \$15.

SATURDAY**Live Music**

AL BRANT BLUE CHAIR CAFÉ, 9624-76 AVE. Doors at 8 p.m.
BACH SUITE PROJECT ALL SAINTS ANGLICAN CHURCH, 10035-103 ST. With Josephine van Lier.
CELTIC THUNDER RECALL PLACE, 7424-118 AVE. Doors at 7:30 p.m. Tickets: www.ticketmaster.ca.
CLASSIFIED STARLINE ROOM, 10030-102 ST. With guests. Doors at 8 p.m.
DANIELLE FRENCH BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
THE IDES OF RUIN JET NIGHT CLUB & SPORTS LOUNGE, 9221-34 AVE. With Nobody Likes Dwight and Days Alone.
LABOUR CABARET NIGHT UKRAINIAN CENTRE, 10181-57 ST. Tickets: \$10 at door. Info: www.mayweek.ab.ca.
NESTOR'S LANDING HULBERT'S, 7601-115 ST. Doors at 8 p.m. Tickets: \$10 at door.
NO HEAT TOMORROW PAWN SHOP, 2ND FLOOR, 10551-82 AVE. CD release party. With Fenix Foundation and Fear of City. Doors at 8 p.m.
THE THING YARBORO SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m. Info: www.yarbirdsuite.com.

Dis/Club Nights

DANCE HALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE. With Generation LIVEXX. Doors at 10 p.m. Info: 780-414-0233.
DI HOT PHILLY RED STAR, 10538 JASPER AVE.
DI SEXXXY BOOTS BAR, 10242-106 ST.
DI SHERI NEWCASTLE PUB AND GRILL, 6108-90 AVE.
MEANCE SEASONS BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
OH SNAP! TEMPLE, 10030-102 ST.

SUNDAY**Live Music**

BACH SUITE PROJECT ARTERY, 9535 JASPER AVE. Featuring Josephine van Lier. Doors at 2 p.m.
CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013-88 AVE. Hosted by Keri-Lynn Zwicker. Doors at 4 p.m.
DR. KNOW NEW CITY, 10081 JASPER AVE. With Frostbites and Dittbags.
EDMONTON PHILHARMONIC ORCHESTRA, ST. TIMOTHY'S ANGLICAN CHURCH, 8420-145 ST. Doors at 3 p.m. Tickets: \$10, available at the door.
EDMONTON YOUTH ORCHESTRA WINSPEAR CENTRE, 9720-102 AVE. Doors at 2 p.m.
K-OS EDMONTON EVENT CENTRE, 2556, 882-170 ST.
MONTGOMERY GENTRY NORTHLANDS AGRICOM, 7515-118 AVE. With The Road Hammers. Doors at 7:30 p.m.
NEW EDMONTON WIND SYMPHONY ARDEN THEATRE, #5 ST. ANNE ST., ST. ALBERT. GLOBETROTTER Concert. Doors at 4 p.m. Tickets: \$15 at door.
REGGAE SUNDAYS HAVEN SOCIAL CLUB, 1520A STONY PLAIN RD. With Souljah Fyah. Doors at 9 p.m.
SEAN BREWER AND THE SWITCHMEN BLUES ON WHYTE, 10329 WHYTE AVE.
SLOWBURN ON THE ROCKS, 11740 JASPER AVE.
TOM MEAD SECOND CUP, 12336-124 ST. Doors at 2 p.m.
WELCOME SPRING IN SONG MCCOUGALL UNITED CHURCH, 10025-101 ST. Featuring Cantillon Choirs. Doors at 3 p.m.

Dis/Club Nights

DI RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

MONDAY**Live Music**

JIMMY WHIFFEN DEVANEY'S IRISH PUB, 9013-88 AVE.
METAL MONDAYS LIKWID LOUNGE, 10081 JASPER AVE.

Dis/Club Nights

DI RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.
ELECTRIC NONSENSE BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

TUESDAY**Dis/Club Nights**

DI ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.
DI HOT PHILLY RED STAR, 10538 JASPER AVE.

Live Music

THE 7 LEVELS BRUXX BAR & GRILL, 10030-102 ST. Doors at 9 p.m. Tickets: Free before 10 p.m.
CINCO DE MAYO BASH SHAW CONFERENCE CENTRE, 9797

JASPER AVE. With Buckcherry, Papa Roach, The Trews and Rev Theory. Doors at 7 p.m. Tickets: www.ticketmaster.ca.
DAN SAKULIN TRIO YARBORO SUITE, #11, TOMMY BANKS WAY With Audrey Ochoa. Doors at 7:30 p.m. Info: www.yarbirdsuite.com.
EDMONTON RECITAL SOCIETY MUTTART HALL, ALBERTA COLLEGE, 10050 MACDONALD DR. With Martin Riseley and Stephanie Lemelin. Doors at 7:30 p.m. Tickets: TIX on the Square (420-1757). Info: www.edmontonrecital.com.
LOS LOBOS RIVER CREE RESORT AND CASINO, WHITEMUD DR. & WHITEMUD RD. ENOCH Cinco de Mayo Party. Doors at 7 p.m.
STATIC THOUGHT NEW CITY, 10081 JASPER AVE. With The Rebel Spell and The Vortex.
WILLIAM JOSEPH FESTIVAL PLACE, 100 FESTIVAL WAY, SHERWOOD PARK With Emma-Lee. Doors at 7:30 p.m. Info: www.festivalplace.ab.ca.

WEDNESDAY**Live Music**

DUFF ROBINSON DEVANEY'S IRISH PUB, 9013-88 AVE.
JON-RAE FLETCHER PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With Lightning Dust and guests. Doors at 8 p.m. Tickets: www.ticketmaster.ca.
MOHAVE IGUANAS RIVER CREE RESORT AND CASINO, WHITEMUD DR. & WHITEMUD RD. ENOCH Doors at 7 p.m.
A TASTE OF ARGENTINA SUTTON PLACE HOTEL, 10235-101 ST. Featuring The Edmonton Jazz Festival Orchestra. Doors at 7 p.m. Tickets: www.tasteofargentina.ca. Info: 489-3218.

Dis/Club Nights

BEAT PARTY WEDNESDAYS STOLLI'S #201, 10368 WHYTE AVE.
GUEST DJ RED STAR, 10538 JASPER AVE.
RETROACTIVE RADIO BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
WILD STYLE WEDNESDAYS HIP-HOP BRUXX BAR & GRILL, 10030-102 ST.

ONGOING**Live Music**

ADAM FANCEY SHERLOCK HOLMES PUB (WEM), MAY 5-9
BAD JUDGEMENT ON THE ROCKS, 11740 JASPER AVE, MAY 1-2
BILL CRAMER SOBEY'S, 10404 JASPER AVE, MAY 1-2 With The Bullies of Basin Street. Doors at 5 p.m.
BOBBY AUSTIN SHERLOCK HOLMES PUB, 10012-101A AVE. TO MAY 2
CATALYST CASINO EDMONTON, 7055 ARGYLE RD., MAY 1-2
CHUCK BROWN SHERLOCK HOLMES PUB, CAPILANO MALL,

APR 30-MAY 1
CLOSE ATTENTION URBAN LOUNGE, 10544 WHYTE AVE, MAY 1-2
DC SPARKS PACE CASINO (WEM), MAY 1-2 With Kori Wray. Doors at 9 p.m.
DAVE COLEMAN'S PIANO SONG FEST JULIAN'S PIANO BAR, 11727 KINGSWAY AVE, MAY 1-2 Doors: Fri @ 9 p.m., Sat @ 12 a.m.
DERINA HARVEY SHERLOCK HOLMES PUB, WEM, TO MAY 2
SHERLOCK HOLMES PUB, 10012-101A AVE, MAY 5-9
DON BERNER TRIO SOBEY'S COLLEGE PLAZA, 8225-112 ST, MAY 1-2 Doors at 5 p.m.
DUELING PIANO SHOWS IVORY CLUB, 2940 CALGARY TR, Every Thu 8 p.m., Fri & Sat 9 p.m.
DWAYNE ALLEN ROSE & CROWN, #195, 10235-101 ST, APR 30-MAY 1
HELENA MAGEROWSKI JEFFREY'S CAFÉ & WINE BAR,

9640-142 ST., MAY 1-2 Doors at 9 p.m.
JAMES THURGOOD DEVANEY'S IRISH PUB, 9013-88 AVE, MAY 1-2
JASON GREELEY ATLANTIC TRAP AND GILL, 7704-104 ST, APR 30-MAY 2
JAZZ & SHIRAZ WEDNESDAYS RED PIANO CAJUN BISTRO & DUELING PIANO BAR, 1638 BOURBON STREET, WEM Hosted by Dave Babcock and His Jump Trio. Every Wed.
JO HINK EMCORE CLUB #116, 957 FIR ST, MAY 1-2 Doors at 8 p.m. Tickets: \$10 after 9 p.m.
ROBIN KELLY YELLOWHEAD CASINO, 12464-153 ST, MAY 1-2 Elvis tribute.
RYAN MCMAHON AXIS CAFÉ, 10349 JASPER AVE, MAY 1-2
SURFIN SAFARI RIVER CREE RESORT AND CASINO, WHITEMUD DR. & WHITEMUD RD. ENOCH, MAY 1-2 Beach Boys tribute. Doors at 7 p.m.
TERRY JORDEN MURRIETA'S BAR AND GRILL, 10612 WHYTE AVE, MAY 1-2 Doors at 8 p.m.
TONY DIZON ROSE & CROWN, #195, 10235-101 ST, MAY 5-8
TOO SLIM AND THE TAILDRAGGERS BLUES ON WHYTE, 10329 WHYTE AVE, TO MAY 2
THE VINDICATORS BLUES ON WHYTE, 10329 WHYTE AVE, MAY 4-6

OPEN STAGE**THURSDAY**

COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Doors at 7 p.m.
DUSTER'S PUB, 6402-118 AVE. Doors at 9 p.m.
LB'S PUB, #110, 23 AKINS DR., ST. ALBERT Doors at 9 p.m.

FRIDAY

COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Doors at 9 p.m.

SATURDAY

BLUES ON WHYTE, 10329 WHYTE AVE. Doors at 4 p.m.
CARROT ARTS COFFEEHOUSE, 9351-118 AVE. Doors at 7 p.m.
COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Doors at 9 p.m.
CROWN PUB, 10709-109 ST. Doors at 2 p.m.
LB'S PUB, #110, 23 AKINS DR., ST. ALBERT Doors at 4:30 p.m.
MORANGO'S TEK CAFÉ, 10118-79 ST. Doors at 7 p.m.
ORLANDO'S 2 PUB & GRILL, 15059-127 ST. Doors at 3 p.m.

SUNDAY

DUSTER'S PUB, 6402-118 AVE.
EDDIE SHORTS, 10733-124 ST. Doors at 9 p.m.
HOOGLIGANZ PUB, 10704-124 ST. Doors at 7:30 p.m.
HULBERT'S, 7601-115 ST. Doors at 7 p.m.
LOOP LOUNGE, 367 ST. ALBERT RD., ST. ALBERT Doors at 3 p.m.
NEWCASTLE PUB & GRILL, 6108-90 AVE. Doors at 3 p.m.
LB'S PUB, #110, 23 AKINS DR., ST. ALBERT Doors at 4:30 p.m.

MONDAY

IVORY CLUB, 2940 CALGARY TR. Doors at 8 p.m.
ROSE BOWL, 10111-117 ST. Doors at 9 p.m.
WUNDERBAR HOFBRAUHAUS, 8120-107 ST. Doors at 9:30 p.m.

TUESDAY

DRUID, 11606 JASPER AVE. Doors at 9 p.m.
LB'S PUB, #110, 23 AKINS DR., ST. ALBERT Doors at 9 p.m.
SIDELINER'S PUB, 11018-127 ST. Doors at 8 p.m.
SPORTSMAN'S LOUNGE, 8170-50 ST. Doors at 8 p.m.

WEDNESDAY

EDDIE SHORTS, 10733-124 ST. Doors at 9 p.m.
HAVEN SOCIAL CLUB, 1520A STONY PLAIN RD. Doors at 7:30 p.m.
HOOGLIGANZ PUB, 10704-124 ST. Doors at 7:30 p.m.
LITTLE FLOWER OPEN STAGE, 8906-99 ST. Doors at 8 p.m.
PLEASANTVIEW COMMUNITY HALL, 10860-57 AVE. Doors at 7:30 p.m.
SECOND CUP, 12336-124 ST. Doors at 8 p.m.

SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK

Len 111 Work | Leonard Cohen put on the most charming show ever to grace the Coliseum last week — in the process, also proving that in the right hands, the arena can muster a perfect sound track. PHOTO BY FISH GRAYKOWSKY

EDMONTON PUBLIC SCHOOLS

SCHOOL IS

rugby games,
track meets 1/3 victories
celebrated!

school4you.ca

MOVIE REVIEW • ASIAN CINEMA • BY LUKE DE SMET | 1726 words

My Brilliant Korea

**THE HARROWING SECRET
SUNSHINE AND THE EERIE
EPITAPH ARE TWO OF THE
HIGHLIGHTS OF THE KOREAN
FILM FESTIVAL**

KOREAN FILM FESTIVAL

Metro Cinema (Zeidler Hall, The Citadel), Fri-Sun, May
1-3. Full schedule and film information available at www.koreanfilmfest.org

The first annual Korean Film Festival runs this weekend, and I was lucky enough to be able to preview two of the featured films. They certainly make for an odd pairing: the tremendous Palme d'Or-nominated drama *Secret Sunshine* and the supernatural horror film *Epitaph*. If these films are any indication, the festival promises to provide an excellent sampling of the breadth and richness of South Korean cinema. No matter your cinematic taste, take a look at this festival, as there is surely something here to interest everyone.

Lee Chang-dong's *Secret Sunshine* (★★★★) opens with young mother Shin-ae (Jeon Do-yeon) moving with her son Jun to the hometown of her recently deceased husband. Her plans for a simple life are soon devastated by unthinkable tragedy.

What follows is harrowing and difficult to watch, but unlike lesser films with such depressing set-ups, *Secret Sunshine* does not wallow in empty catharsis or overwrought melodrama. On the contrary, the film challenges the human desire to find meaning within any tragedy, and to justify it in terms of God, goodness, or even a rational notion of cause and effect. Shin-ae's journey through grief is not a linear movement, leading her toward some profound moral truth, but a continual struggle throughout

the film she stumbles in and out of various states of shock, anger, despair, and acceptance.

This lack of linearity in both the character and her journey is conveyed through masterful direction and editing — Lee cuts from scenes at the height of emotional release to moments of quiet dissociation. This places tremendous responsibility on Jeon Do-yeon, who deservedly won the Best Actress award at the 2007 Cannes Film Festival. While Song Kang-ho (of cult smash *The Host* fame) does a tremendous job in his own right playing the helpful, lovestruck, slightly pathetic friend Jong Chan, the film belongs to Jeon. Each harrowing emotional moment is pitch-perfect, bringing together an honest character from fractured pieces. Jeon's work is nothing less than revelatory.

This is a woman who is not made stronger or wiser by her emotional struggles. Her struggle is merely to survive, and her only solace is time. It's an unsettling film, to be sure, but one crafted with such honesty and skill that it is truly not to be missed. *Secret Sunshine* is a difficult film to track down, so take this opportunity to see it — it may never be shown here again on the big screen.

Epitaph (★★★★☆) is not the artistic achievement that *Secret Sunshine* is, but it's a welcome palate-cleanser. It begins with an elderly professor in the 1970s, speaking to us from beyond the grave, recounting three ghost stories he experienced as a young man interning at a hospital in the 1940s. These stories, told in reverse chronological (yet overlapping) order, deal with the man's own arranged marriage and subsequent love affair with a corpse, a psychotherapist's attempts to help a young



Ray Of Hopelessness | Jeon Do-yeon's unforgettable performance anchors *Secret Sunshine*, a must-see at the Korean Film Festival. PHOTO SUPPLIED

girl work through her matricidal guilt while she is terrorized by visions of the dead, and the tale of serial killer possessed by a deceased spouse, complete with a bizarre twist. I assure you, it's all even more confusing to watch than it is to read.

While each story plays upon the frightening presence of lost, departed souls haunting the land of the living, *Epitaph* focuses on those souls left behind as they try to come to terms with loss, and become all the more lost as a result.

For all its macabre themes, *Epitaph* is not a film mired in literal darkness. Rather, it uses lighting to create genuine contrast and definition, allowing shadow and colour to become their own characters, playing essential roles in pushing the story forward. The resulting imagery is sometimes over the top (forgivable considering horror is not a genre known for subtlety), but frequently stunning. Likewise, the soundscape of eerie and ambient noise along with earth-shattering screams walks the line be-

tween ridiculous and beautiful.

Amidst the film's esthetic strengths, the convoluted plot feels burdensome. One wonders if the film would have been better if it had embraced itself as a beautiful mess of dissonant images, but instead directors Jeong Bum-sik and Jeong Sik present it all as something to be pieced together and understood. The entire process comes off as an unnecessary distraction. Yet for its technical elements alone, *Epitaph* is certainly worth a look.

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

AUTEURISM!

The Curious Case Of Benjamin Button

CAST | Brad Pitt, Cate Blanchett, Taraji P. Henson

It's kind of amazing that none of David Fincher's obsessive, endlessly dissectible films have been added to the Criterion Collection until now — and it's even more amazing that the first one Criterion has chosen to collect is an overlong *Forrest Gump* retread like *Benjamin Button*. Still, nobody does special features like Criterion — this two-disc set is filled with behind-the-scenes documentaries and a characteristically sharp audio commentary from Fincher himself. Buy it on Blu-Ray, and the film will stay young forever.

VOYEURISM!

Look

CAST | Rachel Varca, Sebastian Feldman, Rhys Coiro, Jennifer Fontaine

Like *Crash*, *Short Cuts*, and countless other ensemble dramas before it, this film from writer/director Adam Rifkin interweaves several interlocking stories, all taking place in L.A. But at least Rifkin has come up with an twist: the entire film is shot on surveillance cameras — in elevators, police cars, school hallways, and shopping mall dressing rooms, with a nanny-cam thrown in for good measure. The audio quality on all this footage is improbably high, but if you can look past that, it's a novel little cinematic experiment.

ANEURYSM!

Just Another Love Story

CAST | Anders W. Berthelsen, Rebecca Hemse, Nikolaj Lie Kaas, Charlotte Fich

Danish director Ole Bornedal is best known in North America for the 1997 Ewan McGregor thriller *Nightwatch*. That film was set in a morgue; this one involves a woman who nearly winds up in the morgue when she side-swipes a crime-scene photographer's car and hurtles into a ditch. When the photographer visits her in the hospital, her family assumes he's her boyfriend... and he does not correct them. If you ever wondered what a *noir* version of *While You Were Sleeping* would look like, here's your chance to find out.



In Praise Of Older (And Simultaneously Younger) Women | Brad Pitt's candlelit rendezvous with Tilda Swinton are the highlights of David Fincher's *The Curious Case of Benjamin Button*. PHOTO COURTESY OF PARAMOUNT PICTURES

The Man Who Understands Joaquin Phoenix

JAMES GRAY HAS CAST THE ENIGMATIC ACTOR IN THREE FILMS NOW: WILL *TWO LOVERS* BE THE LAST?

TWO LOVERS

Directed by James Gray. Starring Joaquin Phoenix, Gwyneth Paltrow, Vinessa Shaw. Opens Fri. May 1.

★★★★★

If you want to dispel the disheveled, undignified image of actor-turned-alleged-rapper Joaquin Phoenix from his recent appearance on *The Late Show with David Letterman*, the best way to do so is to see him play the lonely Leonard Kraditor in *Two Lovers*, the film that his Letterman interview was supposedly promoting. Gone are the scraggly beard and the unfocused gaze; the only reminder of Phoenix' peculiar real-life antics is a moment when he breaks into a goofy, impromptu rap in the back seat of a car. ("L to the E to the O-N-A-R-D!")

It's a rare upbeat moment for Leonard, who remains emotionally fragile even a year after breaking up with his former fiancée. He's moved back home into his parents' apartment in Brighton Beach, making deliveries for his father's dry cleaning business during the day and cocooning himself in his bedroom at night. In the film's opening scene, he impulsively tries to commit suicide by jumping off a pier into the ocean. Not exactly prime marriage bait, and yet Leonard soon finds himself pursuing relationships with two beautiful women: Sandra (Vinessa Shaw), the daughter of his father's prospective business partner, and Michelle (Gwyneth Paltrow), an elusive blonde who lives in Leonard's building. Sandra is the nurturer of the two, not to mention the one Leonard's parents would like to pair him up with, but it's Michelle, who's also seeing a married man on the side, whose alluring air of emotional damage Leonard is more drawn to.

The film was directed and co-written by James Gray, who has four films to his credit, three of them — *The Yards*, *We Own the Night*, and now *Two Lovers* — starring Joaquin Phoenix. It's one of the great unsung symbiotic director/actor partnerships in modern film — rivaled only, perhaps, by David Lynch's relationship with Laura Dern. Where other directors see only Phoenix's brooding movie-star handsomeness, Gray sees the bottled-up tears, the son who knows he's a disappointment to his father, the overgrown teen, ill at ease in his skin, who still hasn't figured out how to become a man. At the moment, Gray's films are much more acclaimed in France than in North America, but don't hold that against him — the deeply felt, proudly unironic *We Own the*

Night, in particular, looks more and more like a modern crime classic, while *Two Lovers* is the kind of smart, sharp, grown-up, neurotic New York romance even Woody Allen has stopped making. (Or at least making well.)

SEE Magazine spoke with Gray last week about *Two Lovers*, his amorality of romance, and the eternal enigma that is Joaquin Phoenix.

SEE Magazine: *Two Lovers* is the first film of yours that doesn't deal with the criminal world. What inspired the switch in genres? Does it even feel like a break to you?

James Gray: To be honest, it doesn't feel like a break at all because what I wanted to do, always, was to make films about people and behaviour. So really, the crime genre thing is only an excuse to explore a certain aspect of human behaviour — insanity, obsession, that kind of thing. All I really left behind was the machinery of the genre, and I was glad to leave it behind.

SEE: No matter what genre you're working in, is there a type of character or a sort of situation that you find yourself returning to, that's a constant in your work?

JG: That's probably harder for me to say than for you. I never sit there and think, "This story has this checklist of ideas that other films of mine have, and so I'll pursue this idea." But if you're making a film that's personal, it will naturally mirror your personal concerns. I'm very interested in class mobility or the lack thereof, in ideas of destiny, of loneliness and melancholy. I like to say that if you get to make the same film over and over again, you're lucky,



The Girlfriend Experience | Joaquin Phoenix chats up Gwyneth Paltrow in James Gray's *Two Lovers*. PHOTO COURTESY OF MAGNOLIA PICTURES

in that there are people who have an almost pathological need to feel like they're saving someone, and that damaged quality is precisely what makes Joaquin's character appealing to someone like Vinessa. I've known many people like that.

SEE: How moral do you think Leonard's behaviour is, juggling these two women?

JG: That's a fantastic question. I've never been asked that before. I would say ... I don't know. We are moral and yet we are not moral, do you know what I mean? I think he's a person. None of us has an unswerving moral compass, none of us is the idealized version of Abraham Lincoln or So crates. It's probably pretty bad, what he does to Vinessa Shaw, but I bet

can understand why Leonard would be a product of that world, and why he would want to leave it.

SEE: Is it healthy for him to be living there? Or is it giving him the sense of order that he needs?

JG: Wow. I don't know. These are great questions. If he weren't living there, he'd probably be dead. But at the same time, in the long run, it's probably unhealthy. I don't think his parents have bad intentions at all. I think they're probably very well-intentioned. But you know what they say: the world is ruined by well-meaning people.

SEE: I read an interview with you where you said that if Joaquin Phoenix couldn't be in this movie, you wouldn't have made it. What makes

JG: No. Well, towards the end, the one thing I got was he kept saying "I'm tired." But I just took that to mean "I want a break." I didn't think I'd turn on the TV two months later and see him falling off a stage.

SEE: I suppose one of the things that perplexes people about this decision to give up acting and become a rapper is that he's such a gifted actor — it seems like what he was born to do — and it's hard to understand why he would pursue a new career that, at least based on the evidence so far, he doesn't have the same aptitude for.

JG: I think you've just explained it. If something comes easily to you, wouldn't you just take it for granted? You say he was born to act, and he probably was, which is why he doesn't treat it with respect. But I could be wrong. Look — how many times has Sean Penn announced his retirement from acting?

SEE: It's true: there's something about these high-achieving actors — Sean Penn, Marlon Brando, Richard Burton — that gives them this conflicted relationship with their profession.

JG: I can't explain it, because it's specifically about acting. You never hear about Federico Fellini or Akira Kurosawa saying, "I've had it with this directing thing. I'm going to start selling ice cream." Acting is the one profession on earth in which your job is to deny who you are. There are people who live that life, but there very few people whose job is specifically that. But Joaquin is his own man. He marches to the beat of his own drummer. He's very idiosyncratic. He's a true artist. He doesn't care what anyone thinks of him, and I must say, it's very impressive to me — I care too much about what other people think.

"JOAQUIN DOESN'T EVEN HAVE TO SAY ANYTHING, AND YOU CAN STILL TELL HE'S AT WAR WITH HIMSELF."

because it means that somehow your personal vision is respected enough that they'll let you do it.

SEE: *Two Lovers* is the story of a man who winds up pursuing relationships with two beautiful women at the same time, even though he is not anyone's idea of a ladies' man — he's suicidal, he lives with his parents. Does he seem like an improbable Casanova to you, or is he only improbable in conventional movie terms?

JG: Well, the first thing I would say is that I don't agree that he's some kind of amazing Lotherio.

SEE: You're right — Casanova is really the wrong word for him.

JG: Yes. I mean, he actively pursues the Gwyneth Paltrow character, and she overtly talks about how uninterested she is in him sexually. The Vinessa Shaw character, on the other hand, I think is quite realistic

Vinessa Shaw's done it to someone else. What's that they say? "All's fair in love and war." And don't forget: his parents are pressuring him to be with Vinessa as well, which is probably one of the things that makes her unappealing to him.

SEE: The film really does create a sense of the world closing in on Leonard, especially in those scenes in his parents' apartment — you're always seeing him hemmed in by walls and doorways. It doesn't feel like a set.

JG: There's a reason for that — it's not a set. I was very adamant that the camera shouldn't be able to go places where a person couldn't be. In a set, you can move the walls and put the camera where a person could never be standing. But we shot *Two Lovers* in a real apartment, and the space takes on a life all its own, and becomes a character all its own. You

him such an irreplaceable presence for you?

JG: Here's the thing. When you're focused on what actor to cast, you really contemplate a couple of things: how interesting is the person to watch, and why is the person interesting to watch? And for me, Joaquin is one of the best young actors there is at being able to relate to you both an external conflict and an internal state of struggle. Joaquin doesn't even have to say anything, and you can still tell he's at war with himself, which is rare and remarkable thing for an actor to be able to communicate to an audience. I wanted it to be clear that Leonard is in a daily struggle with himself, and I couldn't think of anybody who could communicate that idea better than Joaquin.

SEE: Did he talk at all about retiring from acting when he was working on this film?

MOVIE REVIEW • OSCAR BAIT! • BY PAUL MATWYCHUK | 668 words

Foxx And His Friend



Putting On Ayers | Jamie Foxx's character is the catalyst of *The Soloist*, but Robert Downey Jr. is its heart. PHOTO COURTESY OF DREAMWORKS PICTURES

SCHIZOPHRENIC JAMIE FOXX AND CYNICAL ROBERT DOWNEY JR. MAKE BEAUTIFUL MUSIC TOGETHER IN *THE SOLOIST*

THE SOLOIST
Directed by Joe Wright. Starring Jamie Foxx, Robert Downey Jr., Catherine Keener. Now playing.
★★★★☆

Director Joe Wright makes many attempts throughout *The Soloist* to get inside the mind of its central character, Nathaniel Ayers, a schizophrenic musical genius and former Juilliard student now living on the streets of Los Angeles. Pretty much all of them are unsuccessful — especially

ing in context."

Yes! That's the kind of ruthless self-critique — hard on Schwarzenegger, harder on himself — that so few movies about newspapers capture. (*State of Play*, the other crusading-journalist drama currently in theatres, couldn't be less interested in the craft of newspaper writing.) There's a nice scene early in the film, where Lopez has just begun digging into Ayers' past, and is told by a Juilliard records clerk that no one by Ayers' name ever attended the school, to which Lopez, irked, replies, "But then I have no story!" Any reporter who's ever had a promising idea for a story smash against

too!" But the movie, smartly, focuses instead on Lopez' character — the real question at the heart of the film isn't whether Ayers will be "cured" or if he'll simply be able to pull himself together long enough to perform music in public — it's whether Lopez will have the courage to accept responsibility for Ayers' well-being and make him a real part of his life. It's a question so many of us have to face at some point in our lives, whether it's occasioned by a troubled friend or an aging parent, and most of us react with the same terror, the same desire to find some loophole that will allow us to run away, as Lopez.

The script is by Susannah Grant.

WATCHING ROBERT DOWNEY JR. DO... WELL, ANYTHING ONSCREEN IS CURRENTLY ONE OF THE GREATEST PLEASURES OF GOING TO THE MOVIES. IT'S FASCINATING JUST TO WATCH HIM SIT AT HOME LATE ONE NIGHT, SILENTLY LISTENING TO AN OLD LP OF NEIL DIAMOND SINGING "MR. BOJANGLES."

an extended psychedelic lightshow that's meant to capture the essence of Beethoven's Third Symphony but which looks more like the screensaver on my MacBook.

On the other hand, the movie does a smashing job of getting inside the head of its other main character: Steve Lopez, a columnist for the *Los Angeles Times* who meets Ayers, discovers his fascinating story, writes a series of columns about him, and soon becomes his reluctant caregiver. The film is narrated by Lopez, but in a nice touch, a lot of that narration is spoken as if it's Lopez' first draft — he rephrases sentences on the fly, and at one point takes out a crack about California governor Arnold Schwarzenegger not just because Arnie jokes are cliché, but also (and here's the kicker) because it's too generic and therefore "lack-

the brick wall of facts will smile with recognition.

Robert Downey Jr. plays Lopez, and he's perfectly cast here as an idealist who's spent decades building up a tough outer layer of cynicism. Watching Robert Downey Jr. do ... well, anything onscreen is currently one of the greatest pleasures of going to the movies — the man radiates such intelligence, wit, and soul that it's fascinating simply to watch Lopez sit outside a homeless community centre waiting for Ayers to show up, or sit at home late one night, listening to an old LP of Neil Diamond singing "Mr. Bojangles."

The Soloist is being marketed as a tale of the indomitability of the human spirit, not unlike the Susan Boyle story — "Not only can ugly people sing, but schizophrenic street people can play musical instruments

one of my favourite mainstream screenwriters — her credits include *Erin Brockovich*, *28 Days*, and *In Her Shoes*, movies which may look like middlebrow chick-flick star vehicles, but which are almost always smarter and more thoughtfully written than they appear. Jamie Foxx gives a sensitive, restrained performance as Ayers (or as restrained as you can be while wearing whiteface and a shiny Uncle Sam hat). And Catherine Keener is excellent in her few scenes as Lopez' editor and ex-wife. Why hasn't someone paired her up with Downey Jr. before this? There's a scene where she gets drunk and almost casually tears Lopez to shreds with just a few well-chosen words. What other actress could square off against Downey Jr. as ferociously as Keener? She's a masochistic reporter's dream girl.



Two Lovers (G)

Nightly
7:00 ■ 9:15PM

RATED 14A coarse language

Rocky Horror May 16th Tickets On Sale Now!

visit us online at
magiclanterntheatre.ca

GARNEAU
8712 - 109 Street - 433-0728

"IT WILL GET TO YOU."

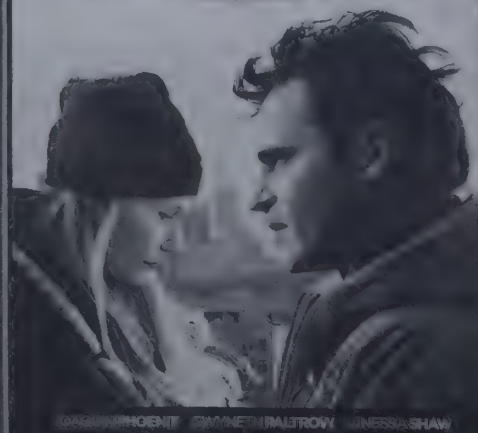
A TENDER AND TERRIFIC FILM WITH ONE OF JOAQUIN PHOENIX'S BEST PERFORMANCES. GWYNETH PALTROW IS A LUMINOUS FUSION OF GRACE AND GRIT.

— Peter Travers, ROLLING STONE

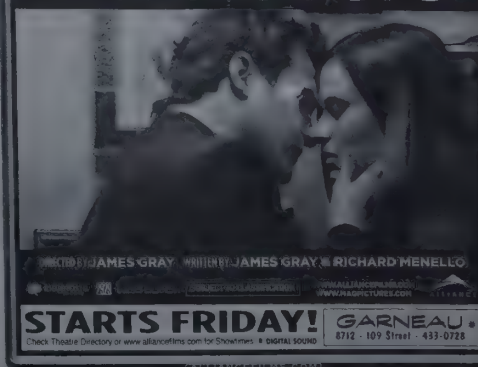
★★★★★

FINALLY, THE YEAR'S FIRST SERIOUS MOVIE. JOAQUIN PHOENIX EXCELS LIKE NEVER BEFORE!

— Justin Ralston, TIME OUT NEW YORK



JOAQUIN PHOENIX GWYNETH PALTROW JESSICA SHAW
two lovers



DIRECTED BY JAMES GRAY WRITTEN BY JAMES GRAY & RICHARD MENELLO

STARTS FRIDAY!
Check Theatre Directory or www.allanorcinema.com for Showtimes • DIGITAL SOUND

GARNEAU
8712 - 109 Street - 433-0728

Bra, Humbug!



All Right, All Right, All Right | Matthew McConaughey is a Casanova in need of redemption in *Ghosts of Girlfriends Past*. PHOTO COURTESY OF NEW LINE CINEMA

GHOSTS OF GIRLFRIENDS PAST REWRITES A CHRISTMAS CAROL WITH A WOMANIZER INSTEAD OF A SCROOGE

GHOSTS OF GIRLFRIENDS PAST

Directed by Mark Waters. Starring Matthew McConaughey, Jennifer Gardner, Michael Douglas. Opens Fri, May 1. ★★☆☆

When Charles Dickens wrote *A Christmas Carol*, I wonder if he realized what a crap deal he was getting. That dude totally got hosed. After all, he created one of the most copied (if not blatantly stolen) storylines of all time, and he almost never gets the credit I can't remember every *Christmas Carol* adaptation, variation, or ripoff I've ever seen, but I'm sure that with *The Flintstones*, Mas-

its of his former jilted girlfriends, who take him on a whirlwind voyage through his failed relationships, past, present, and future. If you've seen the ads for this movie (or for any other romantic comedy made in the past 10 years), you know where it's all headed, but it's good, harmless (albeit a little brainless) fun getting there.

McConaughey seems fated to be cast as nothing but charming rogues who can win any woman over with a wink, but here his ladykiller act — he's the kind of guy who believes in bulk dumpings and breakups over speakerphone — has an underlying sadness. McConaughey smartly rides the thin line between loveable rascal and asshole, a feat I wasn't sure he had in him. He pairs up well

with Michael Douglas, who plays Connor's deceased but still-swingin' Uncle Wayne. Finding just the right amount of smarm (somewhere between Robert Evans and Bob Guccione) to be charming, he's superb as a poltergeist beyond redemption.

Ghosts of Girlfriends Past sticks close enough to the Dickens template ("You will be visited by three ghosts yada-yada-yada") to elicit some chuckles from those familiar with the story, the Alistair Sim version, or the one starring *The Muppets*, but varies the formula just enough to make it an enjoyable ride through a cad's sexual conquests and the lonely existence he's made for himself. Don't fear, though: like Scrooge, with the help of some supernatural coaching, Connor eventually realizes the true meaning of Christmas.

...I mean love, but you get the idea.

terpiece *Theatre*, and everything in between, every possible permutation of this story has been thoroughly explored. That's why I was dreading seeing *Ghosts of Girlfriends Past* so much.

Well, I couldn't be more surprised to find myself recommending it as an enjoyable date-friendly movie that guys won't need to psych themselves up to suffer through.

Ghosts of Girlfriends Past's Scrooge is celebrity photographer Connor Mead (Matthew McConaughey). Connor loves the ladies — as many and as often as possible. But the serial one-night-stander's distaste for anything resembling monogamy proves to be a real buzzkill on the eve of his little brother Paul's (Breckin Meyer) wedding. Just when it looks like he may muck up the whole shebang, Connor is visited by the spir-

MOVIE GUIDE • WHAT'S PLAYING IN THE THEATRES

OPENING THIS WEEK

GHOSTS OF GIRLFRIENDS PAST

Matthew McConaughey, Jennifer Garner, Michael Douglas, and Emma Stone star in *Freaky Friday* director Mark Waters' comic spin on Dickens' *A Christmas Carol*, in which a magical voyage through his past relationships helps an inveterate womanizer rediscover his love for his childhood sweetheart.

THE HOUSE ON 92ND STREET

William Eythe, Signe Hasso, Lloyd Nolan, and Gene Lockhart star in 1935 *Rue Madeleine* director Henry Hathaway's 1945 espionage thriller about a young double agent assigned to infiltrate a ring of Nazi spies plotting to steal atom-bomb secrets. *Royal Alberta Museum*, Mon, May 4 (8pm)

KOREAN FILM FESTIVAL

A cross-section of recent films from South Korea. Featuring: *King and Clown* (dir: Lee Joon-ik; Fri, May 1 @ 7pm); *Forbidden Quest* (dir: Kim Dae-Wu; Fri, May 1 @ 9:30pm); *Christmas in August* (dir: Hur Jin-Ho; Sat, May 2 @ 4pm); *Secret Sunshine* (dir: Lee Chang-Dong; Sat, May 2 @ 6pm); *Like a Virgin* (dir: Lee Hae-Young and Lee Hae-Joon; Sat, May 2 @ 9pm); *Bunt* (dir: Park Kyu-Tae; Sun, May 3 @ 4:30pm); *The Show Must Go On* (dir: Han Jae-Rim; Sun, May 3 @ 7pm); *Epitaph* (dir: Jeong Bum-Sik and Jeong Sik; Sun, May 3 @ 9:30pm). In Korean with English subtitles. *Metro Cinema*

TWO LOVERS

Joaquin Phoenix, Gwyneth Paltrow, and Vinessa Shaw star in *We Own the Night* director James Gray's romantic drama, loosely inspired by Dostoevsky's novella "White Nights," about a depressed man pursuing simultaneous relationships with two different women.

X-MEN ORIGINS: WOLVERINE

Hugh Jackman, Liev Schreiber, Danny Huston, and Taylor Kitsch star in *Rendition* director Gavin Hood's superhero thriller, set 20 years before the *X-Men* trilogy, focusing on Wolverine's violent past and the top-secret "Weapon X" program that built his famed adamantium skeleton.

ALSO PLAYING

T7 AGAIN

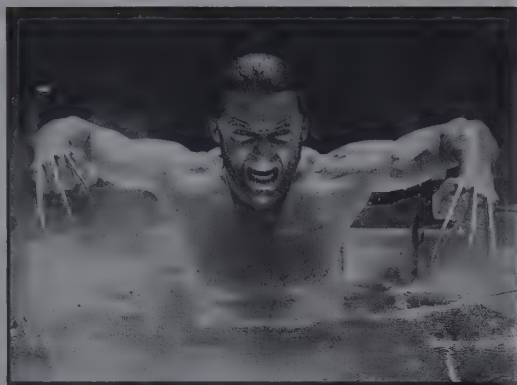
Disney attempts to revive the venerable body-switch comedies of the '80s, this time with Zac Efron playing the rejuvenated hero. He's not bad, but the generic, sitcommy jokes about uncool, out-of-touch adults drag the picture down. ★★☆☆

CHE: PART ONE

Steven Soderbergh's massive bio of revolutionary icon Ernesto "Che" Guevara is staggeringly ambitious and intelligent, but perhaps a little too emotionally remote for its own good. But perhaps he's just waiting for the end of Part Two to deliver the payoff. ★★☆☆

CHE: PART TWO

Diminishing returns. The second half of Steven Soderbergh's experimental biopic has



Claws For Alarm | Hugh Jackman is feral — and vile! — in *X-Men Origins: Wolverine*. PHOTO COURTESY OF 20TH CENTURY FOX

a rare sense of place and a welcome intellectual rigour, but a movie that keeps you at arm's length from its only important character for four and a half hours eventually wears you out. ★★☆☆

CRANK: HIGH VOLTAGE

We love us some Jason Statham, but there's just no excusing the racism, sexism, and plain old misanthropy on display in this nasty little movie's every hyperactive moment. Couldn't we have had a *Death Race* sequel instead? ★☆☆☆

EARTH

A nature documentary co-narrated by Jean-Luc Picard and Darth Vader? Count us in! ★★☆☆

FAST & FURIOUS

The cast of the original *The Fast and the Furious* returns to the franchise for a victory lap — and sadly, the film is just as routine an exercise. ★★☆☆

FIGHTING

Are we here in the *SEE* film department becoming pushovers in our old age? Or is this black-market boxing saga actually a pretty decent B picture? It's certainly delivers better drive-in thrills than the *Fast & Furious* sequel. ★★☆☆

HANNAH MONTANA: THE MOVIE

Contrary to the subtitle, this isn't a movie; it's a brand extension. Hopefully its young audience will grow out of it soon. ★☆☆☆

HUNGER

This harrowing account of the 1981 hunger strikes in the Maze prison in Northern Ireland marks the arrival of two major cinematic talents: director Steve McQueen, who brings an artist's eye to even the most repellent images; and Michael Fassbender, whose physically demanding performance as Bobby Sands represents actorly commitment at its most extreme. ★★☆☆

I LOVE YOU, MAN

Damn, that Paul Rudd is one likable sonuvabitch. So is this charming little buddy

movie he stars in with Jason Segel. But *Adventureland* was a much more thoughtful, tightly written comedy in the Apatow vein. ★★☆☆

KNOWING

Where on the Nicolas Cage crap spectrum does this one sit? Well, it's got more energy than *Bangkok Dangerous*, but it takes itself a lot more seriously than *Ghost Rider*. It's almost as idiotic as *Next*, but nowhere near as much fun to mock as *The Wicker Man*. So even by the standards of terrible Nicolas Cage movies, it's mediocre. ★☆☆☆

MONSTERS VS. ALIENS

This amiable spoof of '50s sci-fi — complete with a blob, an alien invader, and a 50-foot woman — has an expensive look and an even bigger-budgeted voice cast, but the story and the jokes lack that extra spark of mad-scientist invention that could have pushed it over the top. ★★☆☆

OBSESSED

Here's a rule of thumb: Idris Elba on TV (*The Wire*, *The Office*) = awesome; Idris Elba on film (*RocknRolla*, *The Unborn*, *Obsessed*) = godawful. ★☆☆☆

STATE OF PLAY

This nicely produced thriller aims at arippe-from-the-headlines immediacy, but its celebration of old-school shoe-leather journalism (and its disdain for online news) feels like a dispatch from a bygone era. ★★☆☆

SUNSHINE CLEANING

Squabbling sisters start up a crime-scene cleanup business? The premise sounds stiflingly quirky, but the ace cast — led by Amy Adams, Emily Blunt, and Alan Arkin — keep the bloodspattered proceedings grounded in reality. ★★☆☆

WELCOME TO THE STICKS

This fish-out-of-water comedy was a bigger-than-*Titanic* smash hit in its native France. We're glad they enjoyed it, but its humour is so culturally specific that audiences in Edmonton will be more perplexed than amused. ★★☆☆

THEATRE PREVIEW • GOTHIC! • BY MARLISS WEBER / 75 words

Edgar Management Techniques

**JONATHAN CHRISTENSON
AND BRETTA GERECKE’S
NEVERMORE IS THE EDGAR
ALLAN POE SHOW OF THEIR
DREAMS**

NEVERMORE

Written and directed by Jonathan Christenson. Starring Shannon Blanchet, Sheldon Elter, Beth Graham, Ryan Parker, Garrett Ross, Vanessa Sabourin, and Scott Shipley. Catalyst Theatre (8529-103 St.), May 1-17. Tickets available through TIX on the Square (420-1751/tixonthesquare.com).

All that we see or seem is but a dream within a dream. So says Edgar Allan Poe.

Mystic, writer, dreamer, drunk, Poe has come to be synonymous with the macabre. Stories like “The Tell-Tale Heart” and “The Pit and the Pendulum” paint nightmare images of guilt and torment. His work is layered, full of dreams within dreams, with sensuous imagery that terrifies as much as it delights.

Which makes it perfect fodder for Jonathan Christenson and the Catalyst Theatre gang, who had so much fun with gothic horror in *Frankenstein* that they decided to come back for more. And so, *Nevermore: The Imaginary Life and Mysterious Death of Edgar Allan Poe* opens this week at Catalyst Theatre.

“The idea for a show about Poe came from Brett Gerecke as we were researching the era for *Frankenstein*,” says writer/director Jonathan Christenson. “The style is so lush, romantic, and dramatic. Brett just wanted to play more.”

“Jonathan’s right,” says Gerecke, who as resident designer for Catalyst Theatre shapes all aspects of their shows’ visuals. “I can’t get enough of the gothic. What’s so great about it is that while it’s historical, I’m not limited to a specific era. And in this

show I can play with some great, imaginative, dreamy, nightmare-y images. So much fun.”

In many cases, Gerecke’s design influences Christenson’s script and vice versa. “It’s such a fluid process,” says Gerecke. “We actually had a fight the other day about a prop. I wanted it out and Jonathan wanted it in. The prop really dictated the scene.”

“We need that prop,” quips Christenson. “The prop gives us a laugh point. You have to protect our laugh points when you’re dealing with Poe.”

And for Gerecke, black is the new white. “In *Frankenstein*, I played with white, with light and texture. This show is darker thematically, so I became obsessed with black.”

Along with the performance aspects of the show, Gerecke’s work benefits from Catalyst’s workshop-style creative process. “When we workshoped the show in the fall in Fort McMurray,” she says, “I discovered all kinds of things wrong with my black concept. Places where the costumes disappeared into the set, where all you saw were the actors’ floating heads, which made it even more bizarre than I intended.”

The floating heads are fixed now, and the show is ready to debut in its home theatre. Christenson is excited to get the show on its feet, to fully integrate the design and the performance. “I don’t really know when a show is good except when it’s in front of an audience,” he says. “For me, I need to see all of the elements come together. Which is why we workshop a show first. It’s more than getting all the kinks out. It’s integral to our creative process. And putting the design together with the actors at an earlier stage than one normally would for performance really informs their



Black And White And ... Er, Black All Over | Garrett Ross and Beth Graham scan the headlines in Catalyst Theatre’s *Nevermore*. PHOTO BY SEAN MCLELLAN

work. Helps them learn how the character moves, how they sound, so they can be really creative within the framework of the show.”

The audience is an integral part of Catalyst’s workshop process as well. “The audience gives us such great feedback, which allows us to hone the performance,” Christenson says. “The actors really start to understand why they’re telling the story. It’s like the difference between telling yourself a story when you’re

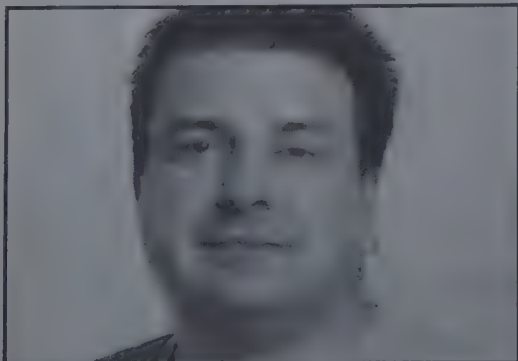
in a room alone and telling a story to a group. It sounds nebulous, but it’s quite a remarkable thing. For me, it’s magic.”

And *Nevermore* is all about magic. Sound, lights, set, and costumes combine to create a whimsical and fantastical dreamscape of dark imagination. “Bretta’s visual concept for the show is simply stunning,” says Christenson, as Gerecke blushes at the compliment.

“It’s been such a satisfying pro-

cess,” says Gerecke. “Every prop, every costume has a very specific purpose within the show and it’s exciting to see it all take life as the actors give it life. The show is made up of so many dream images, it’s been a bit of a dream to work on.”

Poe once said, “It is by no means an irrational fancy that, in a future existence, we shall look upon what we think our present existence, as a dream.” Perhaps he dreamed of *Nevermore*.



Gilbert Bouchard | The missing writer was especially known to frequent museums, art galleries, and Whyte Avenue coffee shops. Please send any information to city police at (780) 423-4567. PHOTO SUPPLIED

ARTS NEWS • THE SEARCH FOR GILBERT BOUCHARD CONTINUES

The freakish snowfall that briefly blanketed Edmonton last Sunday did little to improve the melancholy spirits of the 100-odd people who had gathered at the University of Alberta Butterdome to participate in the search for the prolific Edmonton arts writer Gilbert Bouchard, 47.

Bouchard, a regular contributor to the *Edmonton Journal*, CBC Radio’s *Radio Active*, and Access TV’s *Alberta Primetime* (as well as a former *SEE* freelancer), had been missing since Monday, and what little was known about the circumstances of his disappearance — he was depressed, he left his home around midnight to go for a walk, and except for a text message he sent to a friend on

Tuesday, he had not used his cellphone or his bank cards — did not seem to bode well for a happy outcome to the case.

The searchers were organized into pairs who were then assigned an area to cover. I was paired up with someone who had met Gilbert at a religious club at the university; neither of us knew him well. Our assigned area consisted of a few residential streets south of Whyte; we failed to turn up anything, but at the same time, every lost glove or thick set of bushes or pile of alleyway debris seemed ominous.

None of the other searchers found anything concrete either, but there remains cause for cautious hope. According to an

April 26 post on the “Search for Gilbert Bouchard” Facebook page, “One businessman on Whyte is quite sure he saw Gilbert on Thursday and Friday near one of his favourite stores. The search dogs did not find any signs, sign.”

As this issue of *SEE* goes to press, however, Gilbert is still missing. *SEE*’s thoughts are with Gilbert’s family, friends, and colleagues, and we urge any readers who have seen him to contact city police at (780) 423-4567. His picture is at left; he is 5’10”, 250 pounds, with brown hair and blue eyes. He was last seen wearing a dark grey jacket, black jeans, and black shoes. —Paul Matwychuk



THEATRE REVIEW • WORLD PREMIÈRE • BY MARLISS WEBER | 580 words

Grim Reappearer



Power-House Performance | Even in a flawed cast, Tracey Power (left) is a standout as Stray's angry yet vulnerable Kim. PHOTO COURTESY OF WORKSHOP WEST

A LONG-LOST SON RETURNS TO HIS GRIEF-STRICKEN FAMILY — MAYBE — IN ELYNE QUAN'S POWERFUL STRAY

STRAY

Directed by Michael Clark. Written by Elyne Quan. Starring Brian Dooley, Sandra M. Nicholls, Stafford Perry, Tracey Power. La Cité Francophone (8627-9151). To May 3. Tickets available through TIX on the Square (420-1757/tixonthesquare.com).

★★★★★

It's the hope that hurts.

Every time the phone rings, or someone knocks on the door, it could be him.

For the Kowalczyks in Elyne Quan's new play *Stray*, it's the constant knowledge that their son could be out there, cold and hungry, or living his life without them — or that he could be dead — that feeds the family's pain.

The pain and grief this family endures is so poignant, so intense, and so raw that even though it's been eight years since their son disappeared, each family member — mother, father, and sister — is locked in their own automaton existence. They eat, they drink, and they fight like a family. But it takes the sudden appearance of a young man, a young man who may well be their son, for them to become a real family again.

The play, Quan's master's thesis from the Department of Dramatic Writing at NYU, is a beautifully crafted and, if you'll pardon it, masterful work of theatre. Each moment is carefully honed and well-structured, each emotional beat rings true. Painfully so. Sensitive director Michael Clark, there truly aren't enough superlatives to express both the power of the play and the Sterling-worthy performances by the cast.

Brian Dooley gives a nuanced and tender performance as Richard, the father who apologizes for everything and wears his responsibility for his missing son like a old shirt. He walks

the careful line between pathos and hope, and with each "I'm sorry" breaks our hearts a little more. Sandra M. Nicholls, as the mother, Vivian, is the closest thing to an antagonist in this play and it is her voice of doubt that provides such poignant counterpoint and conflict. We don't want to like her — or even agree with her — but we're completely with her in her moments of anguish. Nicholls is strident in this role, but she has to be — she is a woman on the edge of grief and acceptance; she barely functions as a wife or mother. Stafford Perry, as the Young Man, is hope incarnate. He is entirely beguiling, and though he holds more questions than answers, his character breathes fresh life into a stagnating family. Perry's performance is beautifully layered — sensitive and fragile — and we can't help but hope against hope that he is the missing boy.

With such stellar performances to support her, Tracey Power as Kim, the other lost child in this family of strays, gives the best performance, hands down. I've seen in Edmonton in years. She is completely present, she completely embodies the sad and funny teen forced by tragedy to grow up too soon. She is as mouthy and indignant as any teen, as vulnerable and insightful as anyone who experiences profound loss. Power is true to her name and gives a performance that will stay with you, haunt you, well past the curtain call.

Stray is by no means an easy play to watch. The tension is palpable from the first scene and doesn't let up until you've left the theatre. The emotion is raw, almost unbearable in places. If anything, I felt too much, not that that's a criticism. The play does not allow for distance; you are confronted minute by minute with the partner emotions of grief and hope. And the hope stings the worst.

A fun feel-good romp it's not. But who wants that kind of theatre when you can experience something like this?

Just bring Kleenex.

THEATRE PREVIEW • GRITTY! • BY CLARA LOGINOV | 516 words

Tainted Love



Lorenzo In Love | Prostitute Amber Borutskis clings to junkie Rob van Meenen in Patricia Cornelius' *Love*. PHOTO BY IAN JACKSON

HEROIN ADDICTION, EMOTIONAL SCARS, DESPERATE SEX: NORTHERN LIGHT'S LOVE'S NO ROMANTIC IDYLL

LOVE

Directed by Trevor Schmidt. Written by Patricia Cornelius. Starring Amber Borutskis, Natalasha Girgis, Rob van Meenen. The Third Space (11516-103 St.) May 1-10. Tickets available through Northern Light Theatre (471-1586/www.northernlighttheatre.com).

It's almost impossible to begin talking about a play called *Love*. Play-

diences to recognize is that the play does not take place in a world removed from the one they know; there are people all around who are on that brink. "People living [through] the recession and the economy the way it is now, people losing their jobs... you can say, 'How close would I be to just falling off into that pit of despair, where I might be living on the street or I might be on the edge of things?' ... A lot of times we look to identify characters with the choices they make, but sometimes it's also

the [play] is written," he says, "takes you out of your own, perhaps natural rhythms, so it might also help to contribute to finding the uniqueness and the desperation... of these characters."

On the other hand, maybe all van Meenen needed to do to find his character was get a new haircut. To play Lorenzo, van Meenen chopped his hair into a blond quasi-mullet/fauxhawk (A fullet? A mauhawk?) "It was such a dramatic shift," he says, "just to see myself in the mir-

"PEOPLE LIVING [THROUGH] THE RECESSION AND THE ECONOMY THE WAY IT IS NOW, PEOPLE LOSING THEIR JOBS... YOU CAN SAY, 'HOW CLOSE WOULD I BE TO JUST FALLING OFF INTO THAT PIT OF DESPAIR, WHERE I MIGHT BE LIVING ON THE STREET OR I MIGHT BE ON THE EDGE OF THINGS?'"

wright Patricia Cornelius may as well have called the thing *Play* — after all, what artistic theme is more universal than love?

That said, Cornelius' trio of characters are not ones you'd ordinarily associate with Valentine's Day: a needy prostitute, her emotionally scarred butch lesbian lover, and the male heroin addict she falls in love with. Refreshingly, though, Cornelius doesn't treat these people as emblems of urban decay like most stories centered on users and abusers. The vulgarity is never meant to shock; rather, it's shockingly relatable.

Rob van Meenen, who plays manipulative, self-serving junkie Lorenzo, says the thing he most wants au-

the choices that they don't make."

By taking characters whose lives have been stripped down to their most basic needs and desires, van Meenen argues, *Love* creates a space to recognize what's at the core of being human. "When you're fighting to survive," he says, "love becomes that thing that you so desperately cling to and long for, just like anyone else would. But I think it's also more extreme in that case, because you're up against such a level of darkness."

The script's language is gritty, but it frequently turns poetic within a heartbeat, without ever losing its unforgiving tone of desperation. Van Meenen calls the language both poetic and "hyper-realistic." "The way

ror and go, 'Hey, I haven't seen that guy... ever, probably.'"

For van Meenen and his castmates, physical transformations even coloured the way others viewed them: "When my family saw the photo of me, they said, 'You look meaner.' The image I'm putting out is different."

Still, van Meenen initially had trouble seeing himself as Lorenzo — even though director Trevor Schmidt told him he thought of him specifically to play the part. "I'm not a heroin addict, I've never done heroin," he laughs. He chooses to be flattered rather than insulted, though: "It's that first thing that an actor sometimes does: like, 'Is this [who] you think I should [play]?'"

only
three
days left



vote at www.seemagazine.com



Workshop West Theatre | 2008-2009 Season

www.workshopwest.org

A world premiere by a Sterling Award-winning playwright

STRAY

by Elyne Quan

April 24 - May 3

Performed at **La Cité Francophone**

8627 91 Street, Edmonton

Preview April 23, 2009

All shows at 7:30pm

except Sunday Matinees at 2:00pm

Tickets available at

TIX on the Square

www.tixonthesquare.ca

780-420-1757

STARRING

Sandra M. Nicholls

Brian Dooley

Tracey Power

Stafford Perry

Michael Clark

DIRECTOR

Michael Clark

LIGHTING DESIGN

David Fraser

SET & COSTUME DESIGN

April Viozko

SOUND DESIGN

Dave Clarke

STAGE MANAGER

Wally Clark

THEATRE REVIEW • CLICK YOUR HEELS • BY JESSICA EARLE | 135 words

You Dropped A Baum On Me



... And Her Little Dog, Too! | Blair Irwin's soaring voice helps her come out ahead of a scene-stealing pooch in The Citadel's production of *The Wizard of Oz*. PHOTO BY DAVID COOPER PHOTOGRAPHY

THE CITADEL'S PRODUCTION OF *THE WIZARD OF OZ* PROVES THERE'S NO PLACE LIKE HOMETOWN THEATRE

THE WIZARD OF OZ

Directed by Bob Baker. Book by John Kane, based on the novel by L. Frank Baum. Music and lyrics by Harold Arlen and E.Y. Harburg. Starring Blair Irwin, Julien Arnold, Jeremy Baumung, John Ulyatt. Shodor Theatre, The Citadel. To May 31. Tickets available through the Citadel box office (425-1820).

★★★★☆

Given the crappy economic climate, I've been to several theatre productions lately that ask audiences to imagine details a hurting budget can't provide. Not so with *The Wizard of Oz*, which reminded me what generous funds and people determined to bring magic to the stage can do.

Choosing to mount a piece so ensconced in popular culture is a daunting task, but The Citadel has risen to the challenge, drawing on the talents of a 15-piece orchestra, a 17-adult, 16-kid cast, and a backstage crew of 20 to pull it all off.

But the show's true star is the costume and set designer Leslie Frankish, who begins the visual narrative with a one-dimensional, shallow set depicting a troubled Midwest. The black pastel clouds and blue and rust colour palette speak both to the Great Depression and to a more generalized mood of economic woe, making it easy to identify with Dorothy's desire to escape.

And escape we do. After an impressive twister scene replete with special effects, we find ourselves thrust deeper into the stage (both literally and figuratively), entering the magical world of Oz. Frankish's Oz set is a visual marvel, with its colourful, rounded shapes, polka-dot lighting, and giant singing trees. My favourite part was the song and dance of the kids who played the Munchkins, dressed like a cross between Oompaloompas and Strawberry Shortcake dolls. Director Bob Baker was smart to let them in on the mag-

ic, because their obvious enthusiasm for the show only enhances its imaginative spell.

Driving the production is newcomer Blair Irwin, who does justice to Dorothy, the story's plucky ginger-ham-pinafore heroine. Despite offering a softer version of "Over the Rainbow" than Judy Garland did in the 1939 movie, her voice is sure to impress. (And the kids I spoke with during intermission unanimously agreed her sidekick Toto — a miniature Pinscher/poodle who shares the role with a miniature schnauzer/Bichon — was the best part of the show).

Dorothy's companions — The Scarecrow, Tin Man and Cowardly Lion, played respectively by Jeremy Baumung, John Ulyatt, and Julien Arnold — all prove strong anchors, pumping life into every scene through physical comedy. While it occasionally feels like they've been given a bit too much time to ham, their commitment to folly is infectious. (Like his turn in *A Midsummer Night's Dream* a few years back, Arnold is perfectly content to wear elements of the set for an entire scene, crowning himself the motley king of all things ridiculous.)

The performance does lose a bit of its momentum in the second act, partly because the visuals pale in comparison, and partly (I imagine) due to sheer audience fatigue. But despite a slow start, the production holds onto its magic thanks to constant set changes, witches and monkeys that fly across the stage, and actors who use side and back entrances, repeatedly breaking the fourth wall.

The Citadel's version offers a few special touches of its own (like a great jazzy number by sequined crows), but overall it sticks closely to the iconography of the 1939 MGM classic. The performance goes all out for you in a bid to make you buy into the fantasy. If you're willing to suspend disbelief, it'll do just that.

CROSSTALK • VISUAL ARTS (754 words)

Feelin' Grad All Over



ART BOX MANDY ESPEZEL & JILL STANTON
JILL AND MANDY PREDICT GREAT THINGS FOR THE FINE ARTS GRADS WHOSE WORK MAKES UP ARS EX MACHINA

This week, Mandy and Jill visit the second University of Alberta graduation exhibit of the year *Ars Ex Machina*, which showcases the hard work of the 2009 BFA grads at FAB Gallery.

Jill: It's hard to believe it's the end of April again. Every year around this time, the U of A's fine arts grads are sent into a mad panic, finishing paintings and editing prints, fine-tuning sculptures and erasing stray pencil marks from drawings. The

this is a product of the school's prevailing esthetic (or that of the professor), or if it's simply a way to teach students how to use paint as a material before attempting anything other than abstraction, I'm not entirely sure. Regardless, I think you're right: there is definitely a separation in that respect.

Mandy: There was also a lot of really large work — or at least, the majority of the work on display was pretty big. I wonder why? Some of the paintings I was really excited by were the small, almost study-like images by Jessica Kowalchuk. The paintings, which repeat the same subject (a large piece of farm equipment) over and over, were arranged together as a cluster, but you could still feel the time and consideration each individual work received. I loved them. But of course, she had one great big massive painting in the show as well.

Jill: I ran into that predicament when I was at the university too, where I felt like I had to make these

things here. Emily McKelvey's group of five small oil portraits impressed me, in particular.

Mandy: Ha! What an amazing sentence you just created there. Jill: Yeah, McKelvey's *Nova* series was really strong — it's one of the examples I had in mind of work that's designed to be experienced in both a formal and a conceptual context. What did you think of the sculpture in the show?

Jill: Well, as usual, there wasn't very much of it. I'm not a sculpture expert, either, but Thalia Ip's steel works seemed a lot more narrative than the ones we normally see coming out of the university, due to their horizontal format, which mirrors the layout of a musical score.

Mandy: I was pretty down with the wax sculpture "My Knees" by Chaelan Sevier; it was surprisingly beautiful to me. It's this milky white object placed fairly low, so that you're looking down at it from above. Then you notice that it's two knees pressed together, severed abruptly.

SCHOOL ISN'T EXACTLY ABOUT MAKING THE WORK YOU WANT TO MAKE, SO MUCH AS IT'S ABOUT MAKING THE WORK THAT YOU NEED TO BE MAKING IN ORDER TO MAKE THE WORK YOU WANT TO MAKE IN THE FUTURE. IF THAT MAKES ANY SENSE.

graduation show is a translation of four years of sleepless nights, tears, artistic epiphanies, and afternoon pints, summarized into a two-week showcase in the University's FAB Gallery.

Mandy: Ah, indeed. The fine arts exhibition had a very different vibe from the design grad show, which I guess is pretty typical. I thought that, for the most part, the work was formally resolved — though, as in most years, there is a really obvious separation between the abstract and figurative works.

Jill: This year's class also included a great deal more painting than the previous year, which was dominated slightly more by printmaking. And yes, there were a great many abstract works, which is fairly common with grad exhibitions at the U of A. But what do you mean by a "separation" between the abstract and figurative works, Mandy?

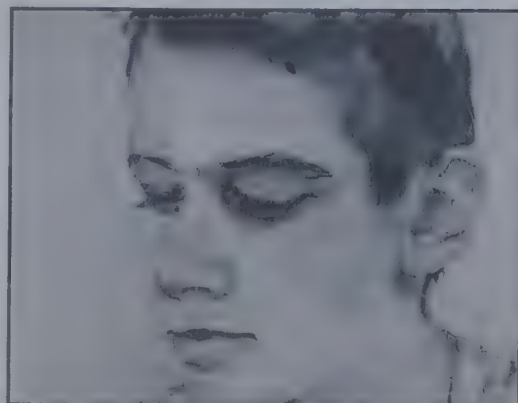
Mandy: I just meant that as I went through the show, it was kind of like, "Okay, this person does abstract painting, this person does figurative, this one is more about the conceptual," and so on. There were only a couple of exceptions, where the artist seemed to be trying to reconcile the two ways of thinking.

Jill: Right. I think this is fairly normal, though; at the U of A, for whatever reason, painters tend to be encouraged to explore abstraction more often than figurative work. Whether

huge, impressive, epic works. I think it's something you either embrace, or you get over pretty quick after you graduate. After all, school isn't exactly about making the work you want to make, so much as it's about making the work that you need to be making in order to make the work you want to make in the future. If that makes any sense. In any case, I think there are a lot of good begin-

Jill: Mhm. In fact, I think I was pretty down with most of this exhibit. It's fairly obvious that this grad class is a tight-knit group, sharing ideas, esthetics, and experiences. What a way to mark the beginning of the real world!

Ars Ex Machina runs at FAB Gallery at the University of Alberta until May 9.



Nova Gazing | Emily McKelvey's oil portraits, usually unpressed Art Box at the *Ars Ex Machina* exhibit. IMAGE BY EMILY MCKELVEY



Che [PART ONE]

Nightly
6:50pm
Sat - Sun
matinees at 1:00pm
RATED 14A



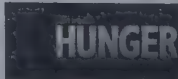
Che [PART TWO]

Nightly
9:20pm
Sat - Sun
matinees at 3:30pm
RATED 14A



Welcome to the Sticks

Nightly
7:00pm
Sat - Sun
matinees at 2:00pm
RATED PG COARSE LANGUAGE



Hunger

Nightly
9:10pm
RATED 18A HUDITY, DISTURBING CONTENT

PRINCESS
10337 - 82 Ave

Visit us online @ magiclancetheatres.ca

★ STUDIO THEATRE.CA ★

music & lyrics by book by
STEPHEN SONDHEIM JOHN WEIDMAN

ASSASSINS



May 14 to 23, 2009 at 7:30 PM
TIMMS CENTRE FOR THE ARTS
university of alberta

Student Tickets \$10
(OPENING NIGHT \$15)

Advanced tickets at TIX on the Square
780.420.1757 | www.tixonthesquare.ca
Walk-up tickets available at Timms Box Office
one hour before each show.

PRESENTED THROUGH SPECIAL ARRANGEMENT
WITH MUSIC THEATRE INTERNATIONAL (MTI)
chao

Millionaire Seeks Lady

Want to enjoy & experience life?



Successful young businessman seeks an open-minded girl for companionship. Interested in meeting someone who enjoys a quiet but active lifestyle.

Will take care of you, spoil & pamper you and help you realize your dreams.

Please leave detailed & descriptive message

780 628 5844

Serious inquiries only

Interests: dining/wine, movies/theatre, sports (golf, tennis, squash), activities (hiking, biking, skiing) and adventure travel.

Must be: 18+, single, non-smoker, slim/athletic build, open-minded & a nice person

EXHIBITS

AFTER MAMET SCOTT GALLERY, 10411-124 ST., TO MAY 5 A series of flowers by Leslie Poole. Info: www.scottgallery.com.
THE BOX HARCOURT HOUSE GALLERY, 3RD FLOOR, 10215-112 ST., APR 30-MAY 30 Collaborative work featuring dance, music, and video orchestrated by Cesar Forero. Doors at 7:30 p.m. Info: www.harcourthouse.ab.ca.

CAR CULTURE RED GALLERY, 9621 WHYTE AVE., TO APR 30 III paintings by Christl Beigstom on Edmonton car culture. Info: www.redgallery.ca.

ENTROPY HARCOURT HOUSE GALLERY, 3RD FLOOR, 10215-112 ST., APR 30-MAY 30 Experimental paintings by Christine Koch. Info: www.harcourthouse.ab.ca.

EXHIBITION OF RECENT WORKS WEST END GALLERY, 12308 JASPER AVE., TO APR 30 Paintings by Nikie Barton and Grant Leier. Info: 488-4892.

HIROSHIGE ANDO: THE 53 STATIONS OF THE TOKAIDO ROAD ART GALLERY OF ALBERTA, 1100 10230 JASPER AVE., TO JUN 7 Series of Ukiyo-e woodblock prints from 1833-1834 by master printmaker Ando Hiroshige. Info: www.artgalleryalberta.com.

HERD LATITUDE 53, 10248 106TH ST., TO MAY 16 Twelve customized AT-AT platforms by Adnean Kolicic. Admission by donation. Info: www.latitude53.org.

KOSHASHIN: THE HALL COLLECTION OF 19TH CENTURY PHOTOGRAPHS OF JAPAN ART GALLERY OF ALBERTA, 1100 10230 JASPER AVE., TO JUN 7 One of the world's largest collections of early Japanese photography. With over 230 rare photographs from 1860-1899 Japan. Info: www.artgalleryalberta.com.

LANDSCAPES AND ILLUSTRATIONS CARROT COMMUNITY ARTS COFFEEHOUSE, 9531-118 AVE., TO MAY 4 By Stuart

Ballah and Lorraine Shulba.
LEAVING OLYMPIA: UNVEILING THE IDEALIZED NUDE ART GALLERY OF ALBERTA, 1100 10230 JASPER AVE., TO MAY 18 Works ranging from Auguste Rodin's *L'Age d'Alain* to Evan Percy's *Camille*. Info: www.artgalleryalberta.com.
LIFE LINES JEFF ALLEN GALLERY, STRATHCONA SENIORS CENTRE, 10831 UNIVERSITY AVE., TO APR 30 With fibre art works by Dawna Dey Harish, Cathy Torm and Sharon Wilas Rubuljak. Info: 433-5807.

NEW ART LOFT GALLERY, 590 BROADMOOR BLVD., SHERWOOD PARK, APR 30-JUN 27 Every Thu. and Sat. until June 27. Info: 922-6324/449-4443.

OTHERWORLD ART GALLERY OF ALBERTA, 1100 10230 JASPER AVE., TO JUN 7 Kristy Trimmer re-translates a medieval Japanese No Theatre play into audio, video and text. Info: www.artgalleryalberta.com.

POLAROID'S ART GALLERY OF ALBERTA, 1100 10230 JASPER AVE., TO MAY 18 Featuring over 3,000 Polaroid photographs taken by painter Attila Richard Lukacs.

RECENT WORKS STEPPES GALLERY, 1259 91ST ST., TO MAY 5 Findings by Oksana Morcha.

SEASIDE SUBLIME ART GALLERY OF ALBERTA, 1100 10230 JASPER AVE., TO MAY 18 19th-century landscapes from the AGA Collection. Info: www.artgalleryalberta.com.

SOME UNABASHED OPTIMISM LATITUDE 53, 10248-106 ST., TO MAY 16 Video installation by Jon Sasaki. Admission by donation. Info: www.latitude53.org.

URBAN TEXTURES MCMULLEN GALLERY, 8440-112 ST., TO JUN 14 Body of work based on a study of Winnipeg architecture. Info: 407-7152.

WHAT'S IT LIKE TO BE A VICTIM? CITY HALL, #1 SIR WINSTON CHURCHILL SQUARE, APR 30 Youth multimedia art show featuring young people's response to crime and

violence. Doors 5 p.m. Info: www.victimweek.gc.ca.
WORKERS ART SHOW MENNONITE CENTRE FOR NEWCOMERS, 10207-97 ST., TO MAY 2 Info: www.mayweek.ab.ca.

DANCE

Fiesta Latina NORAD LIONS, 7524-139 AVE., MAY 2 With music by Sonora Tropical. Doors at 8 p.m. Tickets: www.tixonthesquare.ca. Info: 701-7777.

YATKAN DANCE ACADEMY ARDEN THEATRE, #5 ST. ANNE ST., ST. ALBERT, MAY 2 Doors at 7 p.m. Tickets: Available at door.

THEATRE

BUDDY ROXY THEATRE, 10708-124 ST., MAY 5-26 Bradley Moss directs Darrin Hagen's tale of friendship and loyalty. Tickets and info: 453-2440/www.theatrework.ca.

DIRTY ROTTEN SCOUNDRELS MAYFIELD DINNERS THEATRE, 16615-109 AVE., TO JUN 28 Info: www.mayfieldtheatre.ca. Tickets: 483-4051.

DOROTHY THE DINOSAUR MYER HOROWITZ THEATRE, STUDENT'S UNION BUILDING, U OF A, MAY 6 Doors at 3 p.m. Tickets: www.ticketmaster.ca.

LA TRAVIATA JUBILEE AUDITORIUM, 11455 87TH AVE., APR 30 Laura Whalen and Theodore Baerg star in Verdi's tale of doomed love. Tickets: 451-8000. Info: www.edmontonopera.com.

LOVE NORTHERN LIGHT THEATRE, 11516-103 ST., MAY 1-10 Trevor Schmidt directs Amber Borotik, Natasha Giris and Rob van Meenen in Patricia Conradi's 'gitty tale of love among society's outcasts. Info: www.northernlighttheatre.com.

MURDER MYSTERY AT THE MUSEUM STRATHCONA COUNTY MUSEUM, 913 5TH ST., SHERWOOD PARK, MAY 1-2 Directed by Jason J. Hardwick. Doors at 5:30 p.m. Tickets: \$40. Info: 467-8189.

NEVERMORE CATALYST THEATRE, 8529 GATEWAY BLVD., MAY 1-16 Jonathan Christenson's visually inventive journey through the scandalous life and hallucinatory creative world of Edgar Allan Poe. Tickets: www.tixonthesquare.ca.

SEXY GALS IN THE CITY JUBILATIONS DINNER THEATRE (WEM), 8882-70 ST., TO JUN 7 Randy Apostle directs this Sex in the City-inspired farce. Info: www.jubilations.ca/484-2424.

STRAY LA CITE FRANCOPHONE, 8627-91 ST., TO MAY 3 Michael Clark directs Brian Dooley, Sandra Nicholls, Tracey Power, and Stafford Perry in Elyne Quan's drama about a family who faces a bizarre chain of events after their son disappears during a camping trip. Doors Tue-Sat at 7:30 p.m. and Sun at 2 p.m. Tickets: www.tixonthesquare.ca. Info: www.workshopwest.org.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

THE WIZARD OF OZ CITADEL THEATRE, 9828-101A AVE., TO MAY 24 Bob Baker directs L. Frank Baum's classic tale of the adventures of Dorothy and Toto. Tickets: 425-1820. Info: citadeltheatre.com.

Who produced and co-wrote The Respectables new album Sweet Mama?

RESPECTABLES

e-mail the answer to win@see.greatwest.ca by
sunday may 3rd, 2009

WIN FREE STUFF

Enter for your chance to win a copy of The Respectables album SWEET MAMA! Available in stores and online now!
For full contest details go to seemagazine.com

Quality Toys for Modern Women

The Traveling Tickle Trunk

We've come a long way Ladies!

9924 82 Avenue

Attachment, 1 year and money for those who...
Price.....\$1.30

Portable Vibrator, No. 77682 Heat, compact vibrator with 13 extra applications, as shown. Very useful and satisfactory for home service. Shipping wt. about 3 1/2 pounds.
Price.....\$8.98

Vibrator Attachment for Home Motor, 1 year and money for those who...
Price.....\$1.30

Vibrator Attachment for Home Motor, 1 year and money for those who...
Price.....\$1.30

SEX • SEMANTICS 1769 words

This Charming Man, That Charming Man



MY MESSY BEDROOM JOSEY VOGELS
**SOMETIMES, CALLING
SOMEONE "CHARMING" CAN
MEAN THE GUY WASN'T
CHARMING AT ALL**

We were Table Seven. We did that bonding thing that guests do at weddings when you're seated with a bunch of people you don't know and there's an open bar. Our particular ensemble included a Disney animator and his girlfriend, an insurance underwriter. Another couple had their own consulting business. The one single guy at the table travelled around the world selling something or other. Then there was he and I. At dinner, wine and conversation flowed freely – when we weren't banging cutlery on glasses to get the newlyweds to kiss, that is.

At one point, the conversation drifted to the word "charming." Someone mentioned (okay it was me) that our server was very "charming."

"When you call a guy charming, doesn't it imply he's a bit of a smooth talker?" asked Mr. Consultant.

No, that would be a "charmer," as in "He was a total charmer," I replied.

Disney guy piped up, "Doesn't charming mean he's nice but you don't want to sleep with him."

"It all depends how it's delivered," underwriter babe shot back.

Next thing you know, the women of Table Seven were giving the boys a semantics lesson on the word

ate and personable were contrived. In other words, he was trying to be charming and didn't succeed. It could also mean that he was charming, but that you're still on the fence as to whether he was genuinely charming or just able to fool you. This is the kind of charm that sets alarm bells off in our heads.

(More cutlery banging.)

Then there's the "Yeah, I guess he's charming" followed by a "but," which is kinda like saying he's a "nice" guy. You know, one of those you just want

girl as "charming" to their buddies, whether they meant it positively or negatively.

When I asked the boys at Table Seven what words they would use to describe a woman to their friends they came up with, "hot," "a babe," and various other uh, cerebral descriptors.

(Cutlery banging.)

But "hot" or "a babe" are about her personality too. Mr. Single Guy offered in defence "Saying a woman is 'hot' can mean she's charming, has

out with again."

Thus was getting complicated. It just goes to show you how loaded words can be – as became evident in another Table Seven word game. (They were a feisty bunch, I felt it my duty to egg them on.) I asked the couples to describe their dates in one word.

After several moments of consideration, Disney man looked at his underwriter girlfriend of two and a half years and said, "Challenging." I eyed the cutlery as girlfriend's eyebrows arched. After some consideration, however, we all decided that challenging wasn't such a bad thing, as long as Disney Boy was up for the challenge.

Her description of him? "My love." (That's actually two words, but we allowed it.) Mr. Consultant described Mrs. Consultant as "mesmerizing," while she described him as "life itself." (Again two words – always so chatty, we gals.)

My guy described me as "delightful" but shifted gears when he saw my hand move towards my knife. (I mean, delightful is sweet but a little soft around the edges, don't you think?) "Er... I mean awesome," he quickly corrected himself.

I'd describe him as "smart."

TABLE SEVEN DECIDED THE WORD "CHARMING" WAS DEFINITELY MORE APPLICABLE TO MEN. IT'S NOT THAT WOMEN CAN'T BE CHARMING, BUT IN MY EXPERIENCE, MOST GUYS WOULDN'T DESCRIBE A GIRL AS "CHARMING" TO THEIR BUDDIES, WHETHER THEY MEANT IT POSITIVELY OR NEGATIVELY.

"charming." Here's what we came up with. "Wow, he was really charming," used the day after a date to describe the guy to your best girlfriend, means you genuinely thought the guy was charming – that is, outgoing, a good conversationalist, funny, better than just nice and definitely fuckable.

On the other hand, if we told our girlfriend that we thought the guy was "a little too charming," it implies that his attempts to be consider-

ate to be "friends" with

Pretty much dead in the water, that one.

And finally, "Gee, wasn't he chaaarmeeng," delivered dripping with sarcasm, means he's just plain gross.

While non-gender-specific by definition, Table Seven decided the word "charming" was definitely more applicable to men. It's not that women can't be charming but, in my experience, most guys wouldn't describe a

good attitude, and that she's got it going on."

"I might say a woman is 'nice,'" piped in Disney Man, "which probably means she was okay, but I don't want to sleep with her. Or I might say she was 'fun' or 'great,' which could mean she's the kind of girl you party with, but not the kind you have a relationship with. Then again, if I put a 'really' or two in front of any of those, it probably means I think she's nice/great/fun enough to go



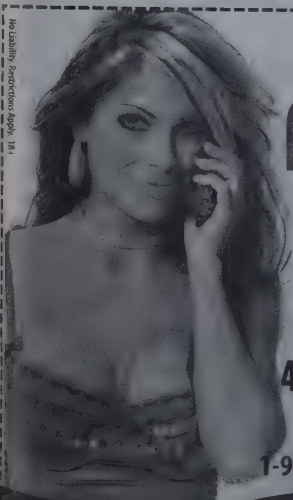
DRUGS A PROBLEM?
COCAINE ANONYMOUS CAN HELP!
425-2715 • www.ca-northab.org



Try for **Free** Meet **SEXY, WILD** Guys!

780-665-6666

403-770-0776 1-900-451-1441



**TRY IT
FREE**

**HOT
babes talk**

Sexy

Calgary

403-313-3330

AFTER HOURS

1-900-287-0000 \$25/25min

Edmonton

780-665-0808

Meet 100's of HOT LOCAL SINGLES!



50% off for new members!

Try it
FREE

Calgary

403-770-0990

Other Cities

1-888-482-8282

questchat.com

Quest

Edmonton

780-669-2323

1-900-677-4444

Mobile pay, text "QUEST" to 77003

Don't Be A Leotard — Listen To Dan's Advice



SAVAGE LOVE: DAN SAVAGE

DAN BREAKS HIMSELF OF A BAD LINGUISTIC HABIT. JUST IN TIME TO ANSWER A BUNCH OF LEOTARDED LETTERS

Please stop using the word "retarded" as an insult, Dan. I know it can be hard to break a verbal habit, but please make an effort. Perhaps you should have a "retard jar" on your desk that you put a dollar in every time you use the word. When the jar is full, send the money to the Special Olympics.

Whatever you do, though, try to

remember that you have lots of listeners and readers who have loved ones with mental disabilities, and we don't want to hear you misuse the word "retarded." Please don't tell me to read or listen to other people if I don't like what I hear. I want to read your column and listen to your podcast, but without the put-downs directed at people with mental disabilities.

The Real Other Sister

I'm going to turn over a new leaf, TROS, and make a conscious, conscientious effort to break myself of the bad habit of using the word "retard." But I don't think the "retard jar" is for me. Instead, I'm going to use a substitution for the word. From now on, instead of saying "retard" or "that's so retarded," I'm going to say "leotard" and "that's so leotarded." I won't be mocking

the mentally challenged, just the physically gifted. I will pick on the strong — and the limber — and not the weak.

I've lived with my boyfriend for a little less than a year, and we have awesome, frequent sex and a loving relationship. I'm not naïve, and I don't expect my boyfriend not to look at porn. However, I took the opportunity to make it as clear as possible that porn makes me uncomfortable (I have a weird, visceral distaste), and it makes me feel insecure (am I not enough for him?). All I ask is that he clear his browser history if we're going to continue sharing computers and that he keep his porno-viewing habits private.

We had a huge fight about this. He was raised in an oppressive, religious household and feels my attitude is oppressively prudish. But I don't think he should feel ashamed for looking at pornography. I just don't want to see it. Why can't he see my point of view? Is it unreasonable to expect him to keep this part of his private life private?

On The Outs

It's not at all unreasonable to ask him to be discreet about his porno-viewing habits, OTO, out of consideration for your feelings. And if he can't see that, well, then he's just being wilfully leotarded.

But there are other solutions: Get your own personal laptops, change his settings so his browser history clears automatically, and if he makes an effort and slips up now and then — if you come across a porn-clogged browser history — clear it yourself and resist the urge to bring it up.

And for the record: It never even occurs to me to look at the browser history on the computer my boyfriend and I share. It wouldn't bother

me if he was looking at porn — I'd be concerned if he wasn't looking at porn — but there's no law that requires you to check out his browser history. Scrutinizing browser histories is fourth-degree snooping, and only a leotard scrolls through her boyfriend's browser history knowing that what's she likely to find there is going to upset her.

I'm a 29-year-old hetero male considering breaking up with my sweet GGG girlfriend of five years. I can't find a reason to do it, though. We never fight; she loves to do all the chores I hate and vice versa; she's accepting of all my kinks, from anal to public sex; and we love each other. We've been talking marriage and family all year.

But I miss falling in love, sex is becoming boring, and my heart aches every time I hear about a girl who wishes I were single. I told my girlfriend about these things, and she (while crying) gave me permission to sleep around so long as it's on her terms, though her terms are pretty strict. I'm not happy with the restrictions, but I can't ask for more because she gets so depressed talking about it.

Am I being self-destructive in wanting to throw away the love of my life?

Let Me Have It

You're being a self-destructive leotard, LMHI, and your cliché male fear-of-intimacy issues are totally leotarded. Perhaps the marriage conversation is making you jittery — as marriage, in theory at least, means that you'll never again experience the heady rush of new love. But your odds of ever finding another girl — for a long- or short-term relationship — who loves you, you enjoy living with, and is willing to give you permission to sleep around,

even with conditions, are infinitesimally small. If you weren't such a leotard, you would be able to see that you're not going to do better than this girl.

And make an effort to kick your sex life with the girlfriend into gear before you sleep with someone else. If she was sobbing her eyes out when she gave you permission to sleep with other people, LMHI, that's not a good sign. Successful and healthy open relationships rarely get their start when one partner has consented under duress. Boring can be fixed, and fixing it may involve opening this relationship up, but she's not really ready to go there.

I'm a big fan of something called the Instead cup, which might help AFTER and her hemo-phobic boyfriend who doesn't want to have sex with her at any time during her period. You can buy them at the big drugstores like CVS here in California. When I have my period, the Instead cup sits up against my cervix. It captures all the menstrual blood and keeps it away from my loving boyfriend's enormous yet fastidious cock. He often doesn't even realize I have it in. It's a little messy to take out and dispose of, but it's totally worth it. Here's the website: www.softcup.com.

And if AFTER's boyfriend still won't fuck her with one of these handy numbers in, then she should definitely DTMFA. *Cup Up Pussy*

I'm familiar — not intimately so — with the Instead cup. But, like a total leotard, I spaced it. Thanks for writing, CUP.

Longtime fan, Dan, but I don't see you on Twitter. It would be a blast! Thanks in advance. *Need More Savage Love*

Writing a column and doing a weekly podcast and blogging aren't enough? Now I have to Twitter?

Sorry, NMSL, but no. The tech-savvy, at-risk youth who pull the Savage Lovecast together every week may have dragged my gay ass into the early years of the 21st century — they created a YouTube site for me (www.youtube.com/user/dansavage) as well as a Facebook page (www.facebook.com/pages/Dan-Savage/50670281251?ref=ts) — but I'm going to draw the line at Twittering, at least for the time being, as it would cut into my drinking time.

Download the Savage Lovecast (my weekly podcast) every Tuesday at the stranger.com/savage mail@savage@love.net

Chat with 100's of NOT naughty girls!

FREE
2 try

Calgary
403-313-3311

Other cities
1-877-834-4044

Dial #DATE (#3283) Calls cost 79¢/min

Free trial on applicable 1-800 calls. 18+ only. Liability. Restrictions apply to all services. Offer applicable areas.

Edmonton
780-665-6565

Text SCORE 9660

GrapeVine
Personals
get crazy, get serious, get social!

The easiest and fastest way to meet new people in Edmonton

Men Call: 780.702.2223
Women Call: 780.702.2224

Must be 18+

GOOD FINE PRINT FOR A CHANGE: 100% FREE TRIAL FOR MEN FROM THE LOCAL CALLING AREA. WOMEN ARE ALWAYS 100% FREE.

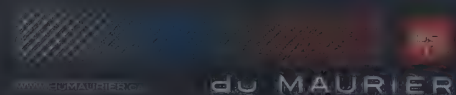
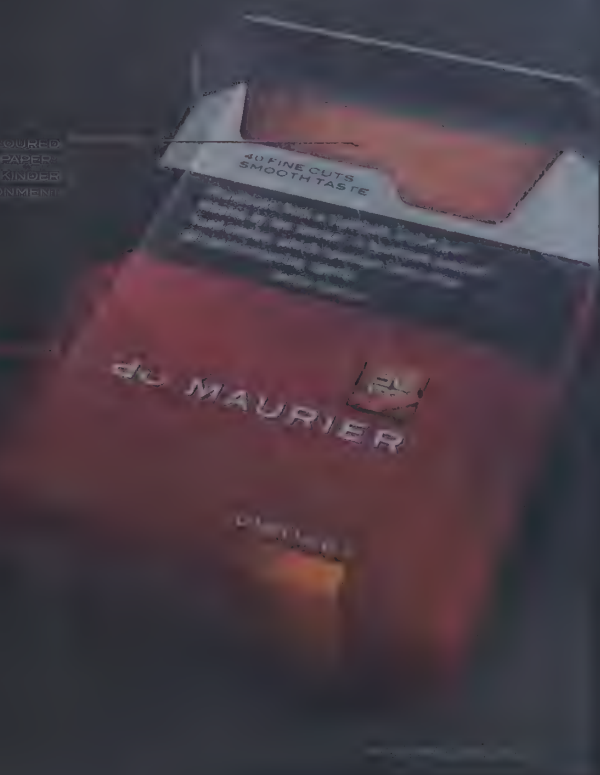
new look. new approach.

WE HAVE UPDATED OUR
PACKAGING TO HELP REDUCE
ITS IMPACT ON THE
ENVIRONMENT.

SMALL STEPS
MAKE THE DIFFERENCE.

100% TOWED GURED
RECYCLED PAPER
MAKING IT KINDER
TO THE ENVIRONMENT

CARDBOARD PACKAGING
THAT MEETS STANDARDS
SUPPORTING SUSTAINABLE
FOREST MANAGEMENT



Cigarettes are highly addictive.

**La cigarette crée une très
forte dépendance.**

382. Health

Do you or anyone you know have Fibromyalgia, asthma, chronic pain or carpal tunnel? So, please check out my website www.howbeetfibro.com or phone Giselle at 780-757-7557

MAX GXL
At the Super Flea market every Sat & Sun from 10 am-5 pm. Booth K43. Come check us out!

130. Coming Events

2010 ANNUAL Red Deer Mothers Day Antique Show & Sale, May 9 & 10 Saturday 10 - 6 Sunday 10 - 5 Western Exposition Grounds. Over 350 tables. Canadiana furniture & collectibles. Carswell's 403-943-1814

APIRG sponsors Super T Training for Change. Workshops on adventure based learning, training for social change. See <http://trainingforchange.org/super> for more info or email api@aprg.org

Upward Bound Toastmasters Club - Every Wednesday 7-8:45pm, Room 601, Norquest College, 10215 - 108 St, Edmonton.

Learn to be a better speaker, speaker, and overall communicator at your own pace in this non-profit, fun, and supportive public speaking club. Info. Email: contact@upwardboundfreetoastmasters.org

190. Announcements

Had Enough? Cocaine Anonymous (780) 425-2715

POPOVICH PATIO DINNER Theatre Open June, Sept. Looked at Red Deer. Call toll free 1-888-856-9282 or visit www.richardanddeborah.com for scheduling and tickets. Bus tours welcome.

200. Business/Invest. Oppor.

ENERGIZE YOUR INCOME! Distribute and sell energy devices. Earn up to 10K/month. \$11 billion industry. No selling, minimum investment 19K. Areas going fast. Free sample/information package 1-800-267-2321. Peak distributors only.

FUN CANDY cash business No selling! Many successful owners! Twenty+ years in industry. Help us with breast cancer awareness. Earn from \$4K - Free info: www.utmcanada.com.

LUCRATIVE oilfield pressure testing company for sale. ISN and HSE in good standing, excellent safety record, well established customer base. Priced to sell quickly! Contact Barrie at 780-514-4467

\$ MAKE FAST CASH - Part-time/Full-time self-employment. Driveway sealing systems, line painters, hot boxes, hot pour crack machines, blowers, asphalt preservative products. Call toll free 1-800-465-0024. Visit: www.protectionasphalt.com.

WANTED INVESTORS, business owners & financial agents. Lucrative income! High degree of security & returns, 16 year history. Not real estate! Funds Training provided. 1-888-856-8187. Email: rick@sgcwealth.com Visit: www.sgcwealth.com

410. Education/Training

16 WEEKS to Millwright - 1st year! Gain experience in lathes, milling machines, grinders. Write apprenticeship exam. Fairview College Campus, Grande Prairie, Alberta. 1-888-998-7882; www.gprc.ca/ca/laivier

MEDICAL TRANSCRIPTION Training. Learn from home or on-site! Financing may be available. Contact CanScribe today for free information. 1-800-466-1535 or info@canScribe.com

1500. Help Wanted - Alta.

HAVE FUN making money as an actor, actress or film extra on Calgary movie sets. All ages required. 403-521-0077.

1500. Help Wanted - Alta.

100+ NURSING positions available. RNs & LPNs can have it all - back in the Maritimes. Shannex has immediate openings for 100+ full-time nurses for 12 new facilities opening in the next two years. New, state-of-the-art continuing care facilities throughout Nova Scotia and New Brunswick. For more information, contact Wayne White, Nurse Recruiter, Shannex, 118 Fairfax Drive, Halifax, NS. B3S 1J3; white@shannex.com or toll free 1-877-564-6749.

CONSIDER SASKATCHEWAN! JayDee Aglech has expanded! We seek a Regional Sales Manager - North Battleford; Marketing Coordinator - Swift Current; Service Department Manager - North Battleford; and Ag Techs in various locations; www.jdt.ca. One of 2008's top 100 companies in Saskatchewan! Apply directly to danesmith@jdt.ca or call 306-773-9351.

IT'S NOT JUST for guys! Check out over 50 trades - 7 weeks instruction, 12 weeks work placement in chosen trade. Fairview College Campus, Fairview, Alberta. 1-888-998-7882; www.gprc.ca/ca/laivier

LESS THAN a year to a new career! Heavy duty or automotive mechanic program. Fairview College Campus. 1st year apprenticeship completed in 32 weeks. On-campus 403-945-4145 or toll free 1-888-998-7882; www.gprc.ca/ca/laivier

LOOKING for Municipal and Highway paving Superintendents and Foremen. For details, see www.kneisel.com. Send resume to: bemardw@kneisel.com or fax 780-928-3656.

MATURE COUPLE REQUIRED for campground duties. Must have own RV unit. Free campsite included. S.E. of Calgary. Fax resume 403-925-4145 or call Dave 403-938-8185.

NEED A PHONE? Cheap phone reconnected with long distance, calling features and internet. Guaranteed low rates. Fast connections - No refusals. Phone Factory - Reconnect 1-877-336-2274; www.phonefactory.ca.

PHONE DISCONNECTED? We now offer free hook-up. Everyone approved. No deposit, no credit check. Call today 1-877-852-1122. Protel Reconnect.

PIANO TEACHERS or adult pianists need to teach Music for Young Children® a comprehensive keyboard-based program for ages 3 - 10. 1-866-244-9008; jcausgrove@myc.com for training materials; www.myc.com.

REMOVE YOUR RECORD: A criminal record can follow you for life. Only Pardon Services Canada has 20 years experience Guaranteeing record removal. Call 1-8-NOW-PARDON (1-866-972-7366); www.RemoveYourRecord.com.

SEEKING A CAREER in the Community Newspaper business? Post your resume for FREE right where the publishers are looking. Visit: www.awna.com/resumes/add.php.

SERVICE MANAGER, Deerland Equipment, Fort Saskatchewan, Alberta. If you have the following qualifications & experience we would like to hear from you: Technical equipment experience, previous supervisory experience, ability to force strong customer relationships, good business acumen, excellent organizational skills. Email/fax resume: Fax 780-998-7075. Attention: Kevin Giles.

YOU'RE A CARING Person. So why not make a difference as a health care aide. Enjoy flexible hours, true job satisfaction and team environment. Visit carework.ca.

1600. Volunteers Wanted

Volunteer with YOUR PET! To learn more visit www.chimp-project.ca.

1600. Volunteers Wanted

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 780-437-3221 (depressed only), 407-3908 (healthy or depressed), or 407-3775 (female healthy or depressed, including pregnant and just delivered) for more information.

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently undergoing treatment) for various studies. Reimbursement for expenses provided. Call 780-407-3906 for more information.

Ever searched the Internet for help when you felt upset or depressed? Researchers at the U of A are looking for volunteers to participate in online interviews regarding experiences seeking help online. Let us learn more about the role that the Internet plays in the search for help. Email to:elaine@ualberta.ca or jelaine@ualberta.ca

Explore the World of Volunteering at The International Children's Festival. The International Children's Festival (May 26-30) in St. Albert needs more than 650 dedicated and enthusiastic volunteers make The Festival possible. Donate your time and help bring this magical event to life for thousands of children. Volunteer positions are available to suit individual talents and interests. Volunteer Roles at The Festival include: face painters, site activity assistants, ushers, hospitality assistants and more. As a volunteer, you will make a difference in the life of child, contribute to the community spirit, meet new friends, learn new skills and bring smiles to thousands of faces. All volunteers should attend the Festival Volunteer Orientation to learn more about The Festival and the role they play.

Volunteer Orientation: Wednesday, May 6, 7 p.m. The Arden Theatre 5 St. Anne Street St. Albert, Alberta

To register or for a complete list of festival volunteer opportunities, call the volunteer information line at 780-459-1699 or visit www.childfest.com. All volunteers must be at least 12 years of age and willing to commit to at least three shifts. Anyone interested in volunteering is asked to register by May 18. Now in its 28th year, the Northern Alberta International Children's Festival continues to inspire and ignite the imaginations of the young and young at heart. This year's theme "Explore the World" will allow children to explore the cultures and arts of Brazil, Peru, Mexico, Africa, the United States and different parts of Canada.

Volunteer at this summer's Free-will Shakespeare Festival from June 30 to July 26! All kinds of help needed! Call 780-425-8068 for details.

Volunteers needed for the Rexall Edmonton July 2009. Call info hotline 780-471-7156 or e-mail vpegg@northlands.com

World Partnership Walk (www.worldpartnershipwalk.com) Click on Walk City - Edmonton

Date: Sunday, May 31, 2009 Time: 10:30 am Location: Legislature Grounds

Duties of a Volunteer: see website

Number of Hours: see website

2001. Acting Classes

AUDITIONHEAL! - Renowned film and TV acting weekend workshop with producer and actor Peter Skagen. Calgary, May 8 and 9, 2010. \$300. Call 403-807-1960 or register at www.auditionheal.com

Contact Person: Naz Hasham, Volunteer Coordinator, 720-8170

2001. Acting Classes

AUDITIONHEAL! - Renowned film and TV acting weekend workshop with producer and actor Peter Skagen. Calgary, May 8 and 9, 2010. \$300. Call 403-807-1960 or register at www.auditionheal.com

2001. Acting Classes

Los Angeles director Tom Logan, Edmonton May 29, 30, 31, 2009. Acting for Film and TV. Workshops. Don't miss out on learning from the BEST! Call and book your spot in the class today! (780) 975-7022

2005. Artist to Artist

DRAMAWORKS & ARTSTREK Theatre workshops for adults & teens. July 1-7, 2009. 780-422-8162 www.theatrealberta.com

2010. Musicians Available

Bass Player Available. t_rex_audio@shaw.ca

Drummer with lead vocals. Rhythm guitar and harmony. Country, rock, blues, classic rock. 780-398-3982

2020. Musicians Wanted

Band looking for a bass player with lead vocal capabilities and a female lead singer with some percussion ability. Casual around town playing and having fun. Focus on great dance music and recognizable hits. (Kelley) 780-651-3666

Bassist needed for original/cover rock band. Looking for someone to complete our quartet. Looking for an asset but not a meat, serious inquiries only. Contact madrumsa6@hotmail.com

BUSKERS wanted! Walk for Darfur club seeks musicians for May 2nd rally. Contact Luke Coffey at 780-965-2110

Drummer and Bassist required for blues project. Influences R.L. Burnside, T-Model Ford and Howlin' Wolf. Contact: Robin rdd@shaw.ca

Drummer and bassist wanted to complete new project. We are an original rock band with the need to play live and record with experienced and talented musicians. Join your new favorite band by calling Nick @ 780-433-5933

GottaGrooveGrudgeBand wants you to come and rock the blues. Join us more to the blues. Phone 436 1127

I am an experienced, stage ready, F Metal vocalist seeking a new and crazy band. My influences are: Disturbed, Megadeth, Audioslave, Maiden, Live, Pearl Jam and Creed to name a few! Call me Randine @ 780-236-6394

LEAD guitarist needed for Death/Black metal band. Must have pro gear, be willing to tour and be 18+. Call 780-691-6915.

Looking to form a Celtic band. East folk band. Must be willing to play in Calgary. Call Tony @ (780)484-6806

"My name is Will Belcourt. I am a rock based Singer/Songwriter/Guitar Player. I am looking for a bass player, drummer and keyboard player and two backup singers for showcase gigs this summer. All the gigs pay which include Capital Ex/Canada Day/Starline/Summer festivals. New CD will be dropping on June 20 and I will be appearing on television shows and shooting a music video as well. I am looking for great players with heart and soul and experience on stage for future collaboration. Festivals and touring on the horizon. All races, genders, and ages are welcome. Phone 780-720-8872 and ask for Will"

PH people inc. seeking experienced guitarists for an exciting and unique electric dueling performance. Auditions to be held, opportunity / exposure available. Please contact Amanda for details. 780-953-6940

Rhythm guitar player/singer looking for bass player, drummer to start writing original music. Also playing cover songs. Call Mark at 780-777-7186

Slash Wanted for GNR tribute, email: t_rex_audio@shaw.ca 780-265-4493

Young female singer wanted for country rock band. 466-5513

2020. Musicians Wanted

Solo artists needed two female back-up singers. If day/night. Backing, high profile tours. Strong mental prep an asset. Must like the color black. Please call Aurel at 403-669-2669

Stop & Shop is May 22-24 at the Alberta Aviation Museum. Stop & Shop is a cool, funky, vibrant event that embraces the art of handcrafted goods. But with any great event we need great entertainment. Stop & Shop is looking for musicians, duets, small bands of any flavor and general. Is this how you spell it? To perform on our main stage. Great promotion, tons of fun, opportunity for CD sales. Please contact Ally (780) 913-2101 or msallyn@gmail.com

The Loudhailers Seeking Piano for Rock n Roll Rhythmic n Blues originals. www.myspace.com/the-loudhailers books booked, recording constantly. theloudhailers@gmail.com

2200. Massage Therapy

Chair massage or relaxation massage combined in Aroma-therapy, Reflexology and Acupressure

1Center 821 (Edmonton) #1103 8925-82ave 1Janina RMT 780-238-8108

Christy's outgoing Massage, Have car, can travel. Fluent in German. Call anytime. 964-7361

HEALING TOUCH MASSAGE

Relaxing and deeply nourishing. Whyte Avenue Area. Non sexual. 7 days. Almasa 780-405-8765

IF YOU'RE TIRED OF INEFFICIENT THERAPY.

Therapeutic Massage. Heidi By appointment only 1-800-886-6139 (Edmonton)

Transformational Massage, Tantra Massage, Sexological Bodywork, Health Coach with a 23 year experienced licensed therapist. Janet Lee 780-633-6623 www.secretsfortantra.com

3010. Auctions

CALGARY COLLECTOR Car Auction, Grey Eagle Casino, June 5, 6 & 7. Consign your collector today. Over 1.5 million sold in 2008. Call 403-396-0304. www.TheElectricGarage.com

MEIER 2-DAY Classic Car & Truck Auction, Saturday and Sunday, May 2 & 3, 11 a.m. baysville 6016 - 11th Avenue, Edmonton. Over 150 Cars. To consign, call 780-440-1860.

THINKING AUCTION! Guarantee your results with Ritchie Bore Auctioneers. Whether it's equipment, real estate, livestock or a complete farm dispersal. Contact us today! 1-800-491-4494 or rauction.com.

3210. Misc. For Sale

20 YEAR ANNIVERSARY Sale. 6" & 10" milled logs, double T & G, saddle notched corners. 20% off logs. 306-663-5936; www.chimilohomes.com

\$38.95 HOME phone service - Reconnect your home phone! No one refused - \$38.95 monthly - \$18.95 one time activation - \$18.95 unlimited long distance. Call Choice Tel now! 1-888-333-1405, www.choice.tel.ca

A FREE Telephone Service - Get your first month free. Bad credit, don't sweat it. No deposits. No credit checks. Call Freedom Phone Lines today. Toll free 1-866-884-7484

AFFORDABLE PHONE Reconnection. Bad credit - no problem! Call Tembo Telecom and ask about our new customer special. Sign up online and save \$20. 1-877-266-6398, www.tembo.ca

ALL NEW QUEEN orthopedic pillow-mattress set. New in plastic. Cost \$1,100, sacrifice \$375. King \$650. Can. deliver. 780-919-5285.

3210. Misc. For Sale

AMAZING RELIEF the first night! Restless leg syndrome and leg cramps gone. Sleep deeply, safe with medication, proven results guaranteed. www.alcarm.com 1-800-765-8660

ATTENTION COCA-COLA memorabilia collectors! Coca-Cola moving sale May 2, Chalon, Alberta (east of Camrose on Highway 13). Follow signs. Saturday, May 2, 7 a.m. - 9 p.m.

BUILDING SALE! Unprecedented low prices! Reduced deposits. Flexible delivery. 25X30 \$5,990. 30X40 \$8,990. 35X50 \$10,800. 40X60 \$13,990. 50X100 \$27,900. Others! 1-800-688-5422. Pioneer Steel Manufacturers, since 1980.

COLORADO SPRUCE and White Spruce \$149/tree. 2 year old, 35cm seedlings. Many other trees and shrubs available. Order online at www.treedirect.ca or by phone 1-866-873-3846

CONTAINER GUY 20', 40', 48', 53' containers. Modifications available, door skirts, loading docks, roof sheathing, etc. Delivery available. Mobile home relocation. Mobile sandblasting & painting. 780-307-4656.

H & H TRAILER SALE Bow Valley Ford, Camrose, Alberta. Thousands in discounts. Clearing the lot. Cargos, flatbeds, car haulers, goosenecks, much more! 1-800-403-0084 ext. 257 or alan_way@bowvalleyford.com. Don't delay!

HOME PHONE Disconnected? Call Home Phone Reconnect toll free 1-866-287-1348. Reasonable rates, friendly service. Don't be without a home phone. 1-866-287-1348.

METAL SIDING/ROOFING. Best prices! 36" Hi-Ten/Tough 29ga. Galvalume \$55 sq. ft. Colours \$7.35 sq. ft. IN STOCK. 2530 year warranty. ALTA-WIDE Builders Supplies. 1-888-263-8254.

NO MONEY DOWN! Dell Mobile Notebooks and PC home computers, easy payments, almost everyone approved. Ideal for education, business, entertainment. Lowest prices ever. 1-888-409-8468; www.nationalcomputersdirect.com.

PROVINCE-WIDE Classifieds. Reach over 1 million readers weekly. Only \$259 + GST (based on 25 words or less). Call this newspaper NOW for details.

RODENT and weather proof seal containers 20 and 40. Great for storage. Also livestock coral panels starting at \$55. Calgary, Alberta. 403-540-1164.

1-866-517-8335; www.magnates-steel.com

SAWMILLS FROM only \$2,495.00. Convert your log to valuable lumber with your own Norwood portable band sawmill. Log skidders also available. www.norwoodsaawmills.ca/4007 - Free information 1-800-566-8899 ext. 4000T.

3240. Travel/Trade

TIMESHARE FORECLOSURES - Save 60-80% off retail! Best Resorts & Seasons! Throughout Canada, U.S., Caribbean and more! Call for free catalogue to today! 1-800-731-8046; www.holidaygroup.com/sc

SUNSHINE HOMES - Open House, May 2, 10 a.m. - 5 p.m. Millet, Alberta. Register for our bonus offers. 1-877-887-2254; www.sshomes.ca

RECESSION SALE on now! 16 wide sat at \$62,000 or 20 wide at \$66,700. All X-76 showrooms priced to sell. Order now for spring delivery. Call or visit Pleasant Homes in Morinville. 780-939-3564 or 1-866-962-0238.

SAVE UP TO \$10,000. Manufactured Home Clearance. 3 bed room, 2 bath only \$78,900 with as little as \$4,100 down and payments of \$470/month OAC. Check out the other great values on our 16 and 20 wide homes. Call Commercial Homes 1-800-341-6675.

SUNSHINE HOMES - Open House, May 2, 10 a.m. - 5 p.m. Millet, Alberta. Register for our bonus offers. 1-877-887-2254; www.sshomes.ca

1900.451.2853 (75 min/\$24)
Try CrustLine first for free. Text "crust" to 9796 www.crustline.ca

agenda | the front | music | on screen | arts | sex | classifieds | the biz

6100. Cars

#1 IN CREDIT Rebuilding. Need a car, truck, van or SUV? Auto credit fast. Bad credit! No credit! Bankruptcy! Repossession! No problem. Call today and drive away. Call Stephanie 1-877-792-0599. Free delivery anywhere - www.autocredit-fast.ca.

BANKRUPT? BAD CREDIT? Call us! All makes and models. Professional credit rebuilders. Call 1-866-476-1938. Cavalcade Auto Acceptance Corp., serving Alberta for 16 years.

BOW VALLEY FORD Cammore, Alberta. Used 08 F250 Supercab FX4, 80 km was \$62,279, now \$42,900. Used 08 F250 Supercab XLT, 217 km, was \$57,454, now \$38,900. Used 08 Explorer LTD, 18,202 km, was \$60,744, now \$45,900. Used Edge Ltd. AWD, 15,824 km, was \$45,824, now \$30,900. Call 403-678-6200 Sales now!

SAVE UP TO \$400. on your car insurance. Clean driving record? Call Grey Power today at 1-866-428-0890 for a no-obligation quote. Open weekends.

6300. Motorcycles

TWO WHEELIN' EXCITEMENT! Motorcycle Mechanic Program, Fairview College Cammore, Alberta. Hands-on training for street, off-road, dual sport bikes. Write 1st year Apprenticeship exam. 1-888-999-7882; www.gprc.ab.ca/fairview.

6400. Recreational Vehicles

CASH FOR USED RV'S. 2002 or newer only! Call today. Most models needed now! Call Woody's RV World. Red Deer 1-800-267-8253; Calgary 1-866-383-2727; Edmonton 1-800-798-3380.

7205. Psychics

LOVE! Money! Life! #1 Psychic! 1-877-478-4410. Credit cards/deposit \$3.19/minute. 19+, 1-900-783-8900; www.mystical-connections.ca.

7245. Misc. Service, by phone

\$500. LOAN SERVICE. Service, no credit refused. Cash and easy, payable over 6 to 12 installments. Toll Free 1-877-776-1660.

A CRIMINAL RECORD? Have trouble getting a job or travelling to the U.S.? We'll clear your name. Better Business Bureau Certified. Pardon's/Waivers. Toll free 1-800-507-8043; www.pardongranted.ca.

ARE YOU CONCERNED about your job or travelling to the U.S.A.? Apply today for free pardon, waiver or border entry evaluation. Remove your criminal record! Call toll free 1-888-535-2405.

CLEAN DRIVING RECORD? Gray Power could save you up to \$400. on your car insurance. Call 1-888-623-5050 for a no-obligation quote. Open weekends.

CRIMINAL RECORD? Think: Canadian pardon. U.S. travel waiver. (24 hour record check). Divorce? Simple. Fast. Inexpensive. Debt recovery? Alberta collection to \$25,000. Calgary 403-228-1300/1-800-347-2540.

DEBT CONSOLIDATION Program. Helping Canadians repay debts, reduce or eliminate interest, regardless of your credit. Steady income? You may qualify for instant help. Considering bankruptcy? Call 1-877-220-3328. Free consultation, government approved, BBB member.

9005. Personals

100s of HOT urban singles are looking to hookup NOW 18+ Try it Free 780-401-2332 403-778-0797

ALL HOT MALE ACTION 18+ bi? gay? curious? Try for Free 780-665-6666 403-770-0776

ARE YOU LOSING a loved one to substance abuse? Our program has the highest success rate. Help is only one phone call away! 1-877-782-7409; www.narconon.ca.

9005. Personals

DATING SERVICE. Long-term/short-term relationships, free calls! 1-877-297-9883. Exchange voice messages, voice mailboxes 1-888-534-6984. Live adult casual conversations - 1 on 1 - 1-866-311-9640. Meet on chat-lines. Local single ladies 1-877-804-5381 (18+).

9420. Adult Services

Brown Sugars 6817-104St. 780-430-9112 THE ORIGINAL 20yrs experience www.brownsugars.ca

9160. Adult Personals

ALL HOT SEXY BABES talk dirty After Hours! 18+ CALL NOW, Try it FREE! 780-665-0808

9450. Adult Massage

10715-124 St. • downstairs

Sapphire Massage

Marie Chagnon Sarah Jocelyn Marie Perron

750.454.1930 www.sapphiromassage.com

NORTHSIDE STUDIO

11910-127Ave main floor Luxury class at affordable rates

780-452-7440 4291988-002 www.northsidestudio.biz

Venus Spa New Owner/Exotic Beauties Affordable Rates 1048 163rd Street 10 am - 11 pm 780-444-2118

3 days left! **POE** BEST OF EDMONTON seemagazine.com

ASTROLOGY • APR. 30-MAY 6 • BY THE KID

CRUISIN' THE COSMOS**TAURUS** (April 20 - May 20)

Being born under the blessing of Venus, you have a particular air of pleasantness in your personality. Use this peachy-keenness when things pile up against you instead of the pointy things on your head. Show grace under pressure or risk getting pushed into doing something superficial that only seems like a solution!

GEMINI (May 21 - June 20)

Uh oh. Your celestial supervisor Mercury goes retrograde in a week, meaning you'll be feeling a wee bit mixed up for most of the month. If you thought your two twins had trouble talking to each other before, they're going to have even more. Of course, this lack of coordination between the two can cause stress, so just stick to your work or risk making a mess!

CANCER (June 21 - July 22)

When things run afoul before the weekend, don't forget to remind yourself that one failure doesn't mean the end. You're juggling lots in your life and dropping one ball don't mean the whole show's over. Heck, once you've got your act polished, you'll be rolling in clover!

LEO (July 23 - August 22)

When the world gets to be a bit too much, like it will for you this weekend, you sometimes start to seek out distractions from your daily life. Don't do it this time. Dabbling in diversions will only detour you down a dirt road and well away from your four-lane destiny!

VIRGO (August 23 - September 22)

You Virgos have highly critical faculties. Your analytical mind dissects anything in front of you and you're able to differentiate between productive and unproductive parts. You may have a sharp eye but sometimes even you can't see the simple fact that if you can't beat 'em, you might as well join 'em. Take another look before your goose gets cooked!

LIBRA (September 23 - October 22)

It seems that you've been strolling down easy street for so long that you're starting to go a little soft on us. Well, now's a good time to put a hold on your hedonistic side and harden up some. There's a battle looming on your horizon, so you better get fit while you focus your eyes on it!

SCORPIO (October 23 - November 21)

You can make whatever you find causing you pain this week work for you. How? You can control the pain by controlling yourself. Whether mental, emotional or physical, you play a part in it. You can change your thinking patterns to avoid or manage it. Learning how to do so you'll make sure the hurt don't worsen and leave you a much stronger person!

SAGITTARIUS (November 22 - December 21)

You've been blessed with long-term vision but sometimes, when you've been working towards something for so long and you ain't seen squat, you get sick of sticking it out. Don't worry, it's not all in vain. Boredom is only a temporary pain and you can afford it. Keep plugging away and you will be rewarded!

CAPRICORN (December 22 - January 19)

It takes strength to stand your ground when every bud-in-ski from miles around tries to mess with you. But when their mass meddling becomes so much you can barely move a muscle. It no longer suffices to simply make a stand. The time has come to shake them off by being rougher than they'd planned!!

AQUARIUS (January 20 - February 18)

With the Moon opposite you this week you'll need your will to wrestle with your foes. Those who want to cut you out or expand into your territory will be coming out of the woodwork and there's no way you're gonna grant them their wishes. Stay strong and send those little bugs scurrying back where they belong!

PISCES (February 19 - March 20)

The archetype we call Opportunity has a "pop-in" personality. You won't get a friendly phone call beforehand nor an appointment penciled in for a specific time. Just a knock on the door. Don't worry about your privacy and don't think too long about opening up. By then you might have already missed out.

ARIES (March 21 - April 19)

A change in your fortunes this week doesn't mean you can indulge yourself and impulsively pursue every little desire or whim you have. You know what you really want and that still requires a whole lot of work. Be your own best friend and use your newfound resources to that end!

You can contact The Kid at cruisinthecosmos@hotmail.com

The BEST local singles!

FREE TO TRY

CALL NOW! EDMONTON 780-702-3007

lovalife VOICE

Dial #CLICK (#25425). 79¢/min. Bell, Rogers, Fido. 99¢/min. Virgin Mobile. Collect Call Billing! 1-866-706-5282. 25 mins for \$25. 1-900 Pricing Options! 1-900-528-2543

PRIVATE. EXPLICIT. TALK.

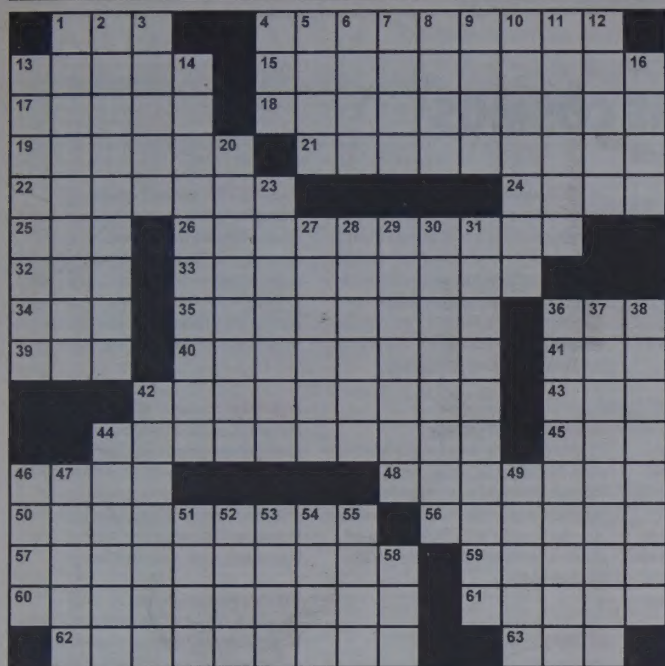
Hours of erotic talk with sexy locals

ALWAYS FREE TO LISTEN MUST BE 18+

CALL NOW! EDMONTON 780-702-4489

the night exchange
Real people • Explicit chat

NEW! nightexchange.com
Try our 900 number: 1-800-529-1122 at \$20/30 min. *Carrier charges may apply.



COL ODS AMP TDS
SHE TOP ROE DRE
IMAGINE CHEVRON
DAVONDOVITOWA
TANWAND EXIST
ACAT EMO EDS
CHICKENDOVAN
OYL OLE GAP OMP
LODELOBOBOBO
THRE ART DIME
RANDI SEABASTE
OTOMANEMPIRE
PRINDLE CHESTER
PER ADO EGG EMI
DOE VAN EXE RUB

SOLUTION TO LAST WEEK'S PUZZLE

NO THEME

BIG MIDDLE

JONESIN' CROSSWORD BY MATT JONES

©2008 Jonesin' Crosswords (editor@jonesincrosswords.com)

ACROSS

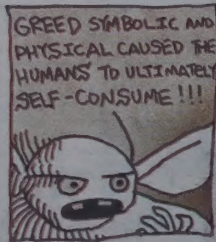
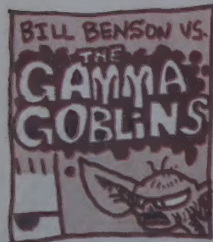
- 1 Dungeons & Dragons game runners, for short
- 4 Donkey's ancestors
- 13 Gets ready
- 15 Enter nonchalantly
- 17 Amassed, as a bar tab
- 18 Offshore company, financially speaking
- 19 Old Roman local levy (not derived from "eight")
- 21 Court request to the press
- 22 Springy sound effect in comics
- 24 Marlin searched for him
- 25 "I'll take that as _"
- 26 Filled in for an author
- 32 Bulk food aisle container
- 33 March 28, 2009 event that made many homes go dark
- 34 Back muscle, for short
- 35 Least likely to rain
- 36 Mean Amin
- 39 "No Line on the Horizon" coproducer Brian
- 40 Copy down to the last detail
- 41 "Hey _" (recurring "In Living Color" skit)
- 42 Literal translation of "Adiron-dack" that evokes trees
- 43 Peruvian singer Sumac
- 44 Journalists who write heart-tugging stories, slangily

- 45 Sue Grafton's " _ for Outlaw"
- 46 Sam & Dave's longtime record label
- 48 Home of the Great Dark Spot
- 50 That Suzanne Vega song with the "doo doo doo doo" chorus
- 56 "The Wrestler" director Aronofsky
- 57 Stadium section with cheaper tickets, usually
- 59 Kennel structures
- 60 Mississippi university that's home to the Fighting Okra
- 61 Accustom
- 62 Cleaned up a microscopic specimen, e.g.
- 63 Part of CBS; abbr.

DOWN

- 1 Overly harsh
- 2 Pass along a bit of info
- 3 Reject
- 4 Pro league sometimes called the "Dream Tour of Surfing"
- 5 Nation with a Supreme Leader
- 6 " _ Jr." (Pixar's first film whose lamps are used in their logo)
- 7 Frisbee, e.g.
- 8 "Brimful of _" (Cornershop hit of 1997)
- 9 Come across as
- 10 What February might have, depending on the region
- 11 Biggest section of a TV dinner
- 12 Prepare cauliflower, say
- 13 Like some causes
- 14 Crustacean that fashions homes from a porous animal
- 16 " _ it seems"
- 20 Asthma sufferers' needs
- 23 Contemporary classical composer Henryk
- 27 Rubbernecks
- 28 Intent to harm, for one
- 29 Soft-Coated _ Terrier (breed named for its grainlike color)
- 30 On a list, in olden times
- 31 Star's locale
- 36 Friend-in-need's helpful response
- 37 Acts like a control freak
- 38 Somehow
- 42 CD anthologies, often
- 44 Store handout
- 46 Poker variety
- 47 Drank until stinking drunk
- 49 Fat introduction?
- 51 "Curses!"
- 52 Rick's "Casablanca" love
- 53 _ pot (sinus-cleaning apparatus)
- 54 Politico Bayh
- 55 Anatomical nerve network
- 58 Had the most points

DIGITAL HAPPENINGS • WITH BILL BENSON



Just a Little Brick

Second Skin Tattoo Removal

Certified Laser Specialists

Free Consultations / Competitive Rates

Proud to offer the most effective tattoo removal laser on the market today

Located in Wogo Tallas

780.420.6252

#6 10502 107 Ave

Nov-Sat 12-9

heartthrob

10590 109st

780-757-9789

RITUALISTICS

NEW LOCATION

15004 Stony Plain Rd

Black

10324 82 ave

(entrance in back)

780 436 7465

strange city

PREMIUM BODY ART

precision body piercing

custom tattoos

extensive jewelry selection

PH: 780 438 4615 10522-82 Street Ave

www.strangebodyart.com

INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



Randall Fraser stretches against a downtown lamppost before taking part in a photo shoot for the Edmonton International Street Performers Festival, which runs from July 3-9 this summer.
PHOTO BY IAN JACKSON

t5j

ARCHIVE DIVE • **SEE REVISITED** • APRIL 28, 2005 • ISSUE 596



“ This show is a **timeless musical journey** that people still love.

GILBERT BOUCHARD INTERVIEWED DIVA MARQUITA LISTER ABOUT HER ROLE IN THE EDMONTON OPERA PRODUCTION OF PORGY AND BESS FOR SEE'S APRIL 28, 2005 ISSUE

“I've had a long love affair with *Porgy and Bess* and have sung with great Porgys of my generation, even though I came into the piece as Clara and sang 75 performances in that role,” says Marquita Lister in a phone interview from Florida, where she was playing Aida. (A concrete example of the international scope of her career: immediately after playing Bess in Edmonton, Lister flies to Germany to play Salome.)

“This is a rich, emotionally textured story that

transcends any racial barriers, and while set in a poor black community is not necessarily about being black. The show has a melting pot of rich musical idioms and songs with a strong spiritual base that any racial group can appreciate. You see problems with drugs in all communities the same way you celebrate young couples that represent the future in every group,” says the singer who was last in Edmonton in 1999 — once again playing Aida.

“This show is a timeless musical journey that people still love. The music is so versatile it can be sung in with a classical or blues-jazz voice and it can be sung with all kinds of emotional intent. It's a great piece because it can go it so many directions.”

